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The 13 selected papers included in this conference report are: "Achieving Curriculum Fit for That 'Horrible' Second Year" (Lorraine A. Strasheim); "Project Partnership: French Culture and Language in the Elementary School" (Susan Turner); "A Middle School Exploratory Course" (Kay Thorp); "Creative and Communicative Achievement Testing" (Barbara Snyder); "What Do Reading Comprehension Tests Measure?" (Paul L. Markham); "Language Teachers and Technophobia" (Stephanie Connor); "Computer Lesson Design for Elementary French: A Methodological Approach" (Patricia J. Kyle, Cathy R. Pons, and Marva A. Barnett); "Oral Literature: Making Use of Your Community" (Robert H. Buchheit, and Dave McAlpine); "Blockbusters and Other Television Games in the Foreign Language Classroom" (Marsha Schwartz, and Leslie Federkiel); "Teaching Students to Recognize Literary Style" (John M. Purcell); "On Developing Business Spanish Learning Packets" (Mercedes Johnson Stephenson); "Doing Business in Mexico: A Step beyond Language" (Joyce Michaelis and Colleen Coram); and "Developing Financial Resources for Foreign Language Classrooms: Advice for Beginners" (Alan Garfinkel). (MSE)

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CENTRAL STATES

Report of Central States Conference on the Teaching of Foreign Languages

ED253105

Strategies for Foreign Language Teaching

- Communication
- Technology
- Culture

Edited by
Patricia B. Westphal

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Lorraine A. Strasheim
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Kay Thorp
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Strategies for Foreign Language Teaching

Communication · Technology · Culture

Selected Papers from the 1984
Central States Conference

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Preface

The theme of the 1984 Central States Conference on the Teaching of Foreign Languages addresses itself not only to our profession, but also to the site at which the conference is being held. "Communication—Technology—Culture: Tomorrow's Needs Today" reflects what language teaching, and Chicago, are all about.

Communication is the most critical aspect of language: we must teach our students to communicate. Linguistic competency, whether oral, aural, written, or in the realm of reading, is just as important as teaching students something about the *culture* of the area whose language they are attempting to master. Our times also call for *technology* to be part of our educational system, including computers and video systems. It goes without saying that these three areas will be even more important in the future than they are today.

The ethnic and racial diversity of Chicago offers multi-faceted communication possibilities, just as the various museums and institutes offer a chance to study culture and all its ramifications. Technology is clearly visible in Chicago's skyline as well as in its animated and automated offices.

The program of the 1984 conference reflects all three strands in the eighteen pre-conference workshops and more than sixty sessions held during the conference itself. In selecting the papers and sessions, the Program Committee was guided in part by the thought that every one of the 1,000 persons attending should return home feeling that participation in the conference was truly worthwhile.

Karl F. Otto, Jr.
1984 Program Chairperson

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Introduction

Patricia B. Westphal
Drake University, Des Moines, Iowa

George Orwell notwithstanding, we foreign language teachers in the seventeen central states are looking at 1984 with growing optimism. We are seeing increased enrollments and lengthening sequences as public attitudes shift once again to demand excellence in education and foreign languages as a part of that excellence.

The thirteen articles included in this book are a sampling of the topics presented at the 1984 Conference on the Teaching of Foreign Languages in Chicago, reflecting the diversity, commitment and competence of the Conference's broad constituency.

The conference theme, "Communication—Technology—Culture: Tomorrow's Needs Today" is best explored in the first article. Lorraine A. Strasheim, in her usual insightful and readable fashion, taps currently developing theory to meet the challenges of that "horrible" second year. Her proposed solution goes far beyond the second year of high school study; it has ramifications for all of us.

The renascent interest in foreign language study means that programs are spreading vertically as well as horizontally, and we are fortunate to have two papers that deal with instruction at earlier grades. Susan Turner describes a unique approach—using community volunteers to help provide a foreign language experience for large numbers of elementary school students. Kay Thorp shows us that variety and depth are possible in an exploratory program at the middle or junior high school level.

Two articles deal with testing. Barbara Snyder suggests that test items should provide opportunities for creativity and communication. She gives unique twists to familiar testing formats, and makes them reflect the communicative aspects of present-day learning activities.

Paul L. Markham is also interested in testing, but specifically in testing reading comprehension. Included in his discussion of various measures is a brief review of some of the current theories formulated by first language reading specialists.

Love it or dread it, the effect of technology on our lives is growing. Stephanie Connor's candid description of "technophobia" is likely to convince some of us with damp palms to approach the computer more positively.

Patricia J. Kyle, Cathy R. Pons, and Marva A. Barnett show us some specifics about what computer assisted instruction can do as an integral part of a university language program.

Using more familiar technology (the tape recorder), Robert H. Buchheit and Dave McAlpine demonstrate how students can gather oral literature that might otherwise be lost to the community.

For specific classroom activities, two papers treat both ends of the language learning spectrum. Marsha Schwartz and Leslie Federkiel share directions for playing popular games from television shows. These make exciting and effective drills from the earliest levels.

John M. Purcell presents a strategy to help students develop their awareness of style as they approach the study of literature. Instead of assuming they perceive and appreciate stylistic devices he gives his students practice in identifying and discussing them.

One of the chief reasons for learning to communicate with speakers of other languages is commercial: we want to be able to deal with them in the international marketplace. Mercedes Johnson Stephenson outlines ideas for learning packets for business Spanish. Joyce Michaelis and Colleen Coram present the results of a cross-cultural study which surveyed a number of people involved in business in Mexico. Theirs is a contribution to Spanish business programs, but is meaningful to all of us because of the insight it gives us into our own behavior.

To make it easier to experiment with ideas presented in all of these papers, Alan Garfinkel gives a primer on seeking funding through grant writing.

The continuing health of our profession is assured by all the people who, through their involvement in the Central States Conference and other professional activities, contribute to meeting *tomorrow's needs today.*

1
Achieving Curriculum Fit for That "Horrible" Second Year

Lorraine A. Strasheim
Indiana University, Office of School Programs, Bloomington

What's YOUR Favorite Year in the Sequence?

If one were to poll any group of foreign language teachers as to what levels they most like to teach, a sizable number would say they prefer first-year classes because they enjoy introducing students to a second language. An equally large contingent would select the third year because of the content and because student skills are beginning to take real shape. Few teachers would ever choose the second year. If students were asked about their favorite levels the response pattern would probably be the same.

What is it about that "horrible" second year that makes it undesirable for teachers and students alike? Isn't it that the first and third years have clearcut and readily identifiable differences from one another while the second year, as it is presently designed and implemented, is undistinguished? At best the second year is more of the same, at worst, all the "basics" one can stand.

What students regard as deadly sameness may be a large factor in our inability to hold them in the third level and beyond. They dread and reject the prospect of more of the same--the same emphases, the same kinds of drills and exercises, the same class routines, and the same sorts of learning activities and tests. While this sameness seems deadly for the student on a day-to-day basis, the real problem is that it allows for little sense of progress or achievement.

What Should a Second-Year Student Expect?

The most important factor to keep in mind is that second-year students are not rank beginners and should not be treated as such. Having had a "year's tour of duty," second-year students should expect, first of all, increasing independence and greater responsibility for their own learning. Level two should be marked by a decrease in the number of teacher-led activities and an increase in the number of paired, small-group, and independent learning activities.

Students in level two, secondly, should anticipate work that capitalizes on the learning they have already done. This means, on the most basic level, that the target language must be firmly established as the *lingua franca* of the classroom. By the second year there should be no cultural learning activities in English, no disciplining in English (except for private conferences after class), and no informal student requests in English. On the cultural island of the foreign language classroom, all communication in the second year, with the possible exception of explanations of grammatical structure, should be in the target language.

Lastly, second-year students should count on an experience that differs substantially from the first year, and not just in the field trips and club activities offered.

Unless we learn to differentiate the levels of instruction by means of teaching emphases and strategies instead of only by course numbers, we shall continue to have to grapple with students who perceive little or no progress as they move upward, and who therefore have little incentive to continue in foreign language study.

Are There Other Reasons for Rethinking the Sequence?

While student perceptions and expectations are certainly valid reasons for rethinking the various levels of instruction in the foreign language sequence, there are far more compelling professional reasons.

Low holding power of the foreign language sequence as it exists is one potent professional reason for reexamining the curriculum. Today's attrition rates mean that a minority of those students who begin language study ever attain viable second language skills. So long as the dropout rate at the end of level one, whether in the elementary grades, middle, junior, or high school, remains at forty percent or more, the sequence is in trouble.

A second professional reason for rethinking our approaches and emphases in the various segments of the curriculum is the emerging stress on proficiency or fluency. While movement within the profession has been spearheaded by the Proficiency Projects of the American Council on the Teaching of Foreign Languages (ACTFL), the need to develop student proficiency has been underscored by forces outside the profession as well. Foreign language teachers have been basking in the glow of the positive comments about their disciplines in various national assessments which have received media attention (e.g., the reports of the Twentieth Century Fund, the College Board, the Carnegie Corporation, the National Commission on Excellence in Education). But few have perceived that there are still further challenges in their calls for the development of fluency or proficiency, for there is research showing that teachers are devoting very little instructional time to the development of communicative skills.[1]

The research indicating how little real class time is spent on communication also points out that there is also very little instructional time being devoted to culture. Since communication and culture have high priority in our promotional and recruitment materials and in our curriculum guides, a third professional reason for restructuring the sequence is our need to synchronize promises and goals with classroom practices on a daily level. As we all know, surveys point out that students have two prime goals in enrolling in foreign languages—learning to communicate in the language, and gaining some real knowledge of the lifestyles and values of the people(s) who speak it.[2] Until our students can perceive that they are making steady progress toward these goals, semester by semester, we shall be faced with the extreme discrepancies between our goals and our products, between the promises made to incoming students and the skills attained by those leaving.

A fourth professional development mandating a critical reappraisal of our teaching strategies is the growing body of knowledge about second language acquisition we have been gaining through the research of people such as Stephen Krashen.[3] Today we have begun to distinguish between the acquisition and learning modes in foreign language study. We have realized, at long last, that we do not face an "either-or" choice, as the advocates of one methodology or another would have us believe. Both the *acquisition mode*, the unconscious mastery of language patterns through natural communication, and the *learning mode*, the conscious or

deliberate, cognitive-based study of grammatical rules, forms, and patterns, are necessary if a second language learner is to achieve proficiency.

In addition to focusing our attention on these two facets of language instruction—the teacher's need to distinguish acquisition and learning, and the learner's need for greater exposure to natural communication—the specialists in second language acquisition have also sensitized us to three other points.

1. While both the acquisition and learning modes are necessary on all levels of instruction, the learning mode is a less efficient and effective way of dealing with the rank beginner in foreign language study.
2. Beginning language learners, under optimum conditions, require a "silent period," ranging from a few days to a few weeks, in order to develop their listening comprehension skills and a readiness to speak. This silent period, paralleling an infant's experience in acquiring the native language, is in contrast to the current practice of demanding oral production from the first day of class.
3. The language learner's right brain must be involved in the instructional process, as it is in listening comprehension activities. This point of view is coupled with overt efforts to develop the learner's powers of imagery or visualization.

In this context, researchers in second language acquisition have motivated us to look at a number of "new" methodologies, most of which have existed for many years. Among the methodologies we are looking at today with a different perspective are the Silent Way, Counseling-Learning or Community Language Learning, Total Physical Response, and Suggestopedia, the American counterpart of which is Suggestive-Accelerative Learning and Teaching (SALT).[4]

Tied to all these issues—attrition, proficiency goals, the need to integrate culture and to realize our cultural goals, and the increased knowledge about language acquisition—is a final professional reason for reevaluating our strategies: the emergence of the notional-functional syllabus.[5] In this approach to curriculum and materials design, the organizational core consists of *notions* or *notional* categories—the situations, topics, and ideas the learner must deal with in communicating. These categories are subdivided into *functions*, the types of interactions and speech acts

available to a communicator in a specific context or situation, such as giving directions, agreeing or disagreeing, suggesting, or requesting. The functions, in turn, lead to the definition of the various linguistic forms and patterns necessary. This linguistic encoding extends to *registers*, the different levels of speech ranging from formal to informal, from mild to intense expressions of feeling, and even from polite to rude. The emphasis in the notional-functional approach is on language needed to perform in varied situations rather than on teaching the language and leaving the learner to try to determine what is necessary or appropriate.

The task we face in foreign language education today is synthesizing what we know and bringing it to bear upon our daily classroom efforts to motivate students to strive for proficiency in a second or foreign language.

Where and How Do We Begin?

At first glance, the task of synthesizing what we know appears to be one of those "insurmountable opportunities" of which Walt Kelly's *Pogo* spoke. With a longer look, and given our needs and ends, the task becomes "do-able," as James J. Asher has pointed out:

> The problem is this: few students—less than 5%—are able to endure the *stressful* nature of formal school training in languages. The task is to invent or discover instructional strategies that reduce the intense stress that students experience. The goal is to develop an instructional strategy that has enough motivational power to persuade 75% of students who start language study, instead of the current 15%, to continue into the third year of language training. If students get through the third year, the probability is extremely high that they will continue for advanced work.[6]

As we begin, we must strive to keep two things in mind. First of all, where Asher says "an instructional strategy," it is more realistic to say "a mix of instructional strategies." Secondly, no curriculum is ever a finished product. Curriculum, by virtue of its goals, is a working hypothesis, forever in an ongoing process of revision and adaptation.

The very first thing to do is to determine what we are training students for and define that purpose concretely and succinctly. It is to little avail, as Theodore V. Higgs and Ray Clifford[7] have argued, to bandy about such terms as "proficient," "fluent," or "competent" without some

specification about the nature of students' proficiency and for what purposes they will be communicatively competent.

What are we training students for? Historically, the content of the foreign language course has been perceived by curriculum planners, materials developers, and teachers as the "basics"—phonology, vocabulary, and structure—with structure as the heaviest component. Students, however, neither share nor accept this perception; they fully expect to learn *through* the language as they are mastering it, just as they have in acquiring their native language. When their attention is focused wholly on form (conjugations, partitives, preterites, and the like) students perceive the discipline to be "contentless." Students want their attention directed to message, to idea content. And as dozens of student surveys have told us over the years, they want that message to be cultural in nature. Students have beaten their teachers to the understanding that, to paraphrase Marshall McLuhan, "language is the medium, culture is the message." Ironically, the specialists in second language acquisition are telling us, without reference to content, that students will not learn to communicate or become fluent unless given ample opportunities to focus on message.

Given these premises, the reason we are training students in foreign languages becomes clear. American foreign language teachers are training students to become welcome, sensitive, communicatively competent travelers, students, and/or workers in the societies of the world that speak these languages.

Defining our goals in these terms will serve us in going on to determine the shape and form of our curriculum. Once we have set the roles of traveler or student, we have made a *de facto* decision that our notional-functional situations will be cultural contexts. Students will not be communicating or learning to communicate in an American frame of reference. We will be "giving their minds a chance to travel," as Neil Simon advised on the celebrity tapes.[8]

For too long we have set out to teach the language, equating language with structure and selecting lexicon "by guess and by golly," and then tried to figure out what students could do with what they had learned. What we have figured out were "tacked on" communicative activities. But when our students have tried to communicate in these activities they have frequently found that they were lacking in some structures and some lexicon. Our discipline has been "contentless," a term once used by June Phillips,[9] and contextless.

Making the decision to prepare our students to be travelers, students, or workers in the societies of the world in which the target language is spoken gives shape and form to the sequence, the organizing principle of idea content our curriculum has been lacking. The notional-functional approach in a cultural context defines the structures and vocabulary items needed, students can relate to the various cultural experiences they are having vicariously, and teachers can, at long last, succeed in integrating language and culture studies. It is a consummation our promotional and recruitment materials have been promising for at least a decade!

This decision, too, gives us that "something" at which students are to be competent or proficient—performing in cultural contexts. It permits us to define with some precision what a communicatively competent student is or can do at each stage or level of the sequence. We can, for example, synthesize some of the best thinking about the best balance of acquisition and learning modes and some aspects of the "new" methodologies. We can address the right brain through Total Physical Response in early stages, develop students' capabilities for imagery or visualization, and utilize suggestion as a pedagogical tool, always in cultural contexts. We might determine that communicatively competent students at the end of level three are those who can:

Comprehend the spoken language when they hear it in announcements, movies, TV, radio, and on the telephone, as well as in one-to-one conversations;

Visualize or imagine the same kinds of cultural referents or images the native speaker visualizes upon hearing or reading a word, phrase, or description;

Speak the language well enough, within the courtesy parameters established by the target society, to interact with and enjoy the people they meet and fulfill daily needs;

Read the language comfortably enough to understand signs, labels, price tags, advertisements, menus and the like in the target culture as well as read narratives and stories at leisure; and

Write the language well enough to perform the tasks of everyday life—filling out forms, taking notes, and making written requests—as well as prepare narrative and descriptive paragraphs when time is not an issue.

We can, further, determine that communicatively competent students, whatever their level, are those who think *in* and not only *about* the language, to the limit imposed by their experience with the language.

But first we have to rethink each level in the sequence, beginning with the first, trying to reconcile the best of what we know with both student needs and realistic expectations. We have to focus on student retention rather than on some idealized methodological master plan for the entire sequence. Then we can persuade more students into that second year. The real problem today is not attracting more students into level one but rather holding more students into and through level two. We can "promote" students into the first year, but we have to "teach" them into the second year and beyond.

Restructuring the First Year

Most students enter the first year excited by our recruitment promises of the joys of being able to communicate in another language and understand other peoples. They have no real concept of the time and effort involved, and in our zeal to get them enrolled we seldom stress these points. By about Christmas, the high hopes of August or September are fading and student frustration is escalating. They can comprehend this new language only by listening with an almost painful concentration and, although they understand what they hear while they are hearing it, they have almost no recall. They are embarrassed that they speak so haltingly in such simple sentences on such simplistic subjects—no real ideas or even humorous quips are forthcoming. Thinking in the language seems impossible to them.

Students are asked to sign up for their next year's courses in most schools in January or February, just as the frustration is beginning to tell upon them. In the absence of positive signs of progress and success, sizable numbers of first-year students opt out.

The problem with our approach to the first year is fourfold:

1. We are beginning instruction with learning activities which T. D. Terrell has told us are "more limited in their usefulness for beginners"[10] and left-brain instruction.
2. We are demanding production from students before they have any comprehension of or "feel" for the language.
3. We are requiring accuracy before the student is capable of it and correcting errors zealously although research tells us that such

correction of beginners' errors has no substantive effect on performance.

4. We have promised skills which are reasonable learning outcomes for students at the end of their third year to students initiating their first year of study.

These four aspects of our present strategies and emphases in the first year are the root causes of the "stress" of which James J. Asher speaks when he describes foreign language study as it *ought* to be.

> Students should enter the target language with stress-free right-brain instruction and gradually, as training advances, left-brain instructional techniques are blended. Hence, the student begins with comprehension training, then gracefully as each individual is ready, makes the transition to production. As students progress and their confidence increases and increases, they become ready *to speak, to memorize* (idioms and grammatical fine points), and *to accept corrections* in production. The important thought is that each student becomes *ready* to speak, to memorize, and to accept corrections. That is quite different from the usual classroom where students attempt to perform these tasks *on demand* from the instructor, often before there is student readiness to perform.[11]

The question is: How can we translate what foreign language study can and ought to be into the real world of the first-year classroom without totally altering our teaching materials and all of our teaching practices?

First of all, we have to determine the primary instructional emphases in each level. Once we have done this, we can begin promoting foreign language study on the basis of what one achieves in each level, saving extensive communication and deeper cultural understanding for the advanced levels. This kind of movement would go far toward bringing student expectations into line with what is possible—and what, in truth, is happening.

In the first year, then, we would continue to teach the "basics"—phonology, structure, and vocabulary, as we always have. We would continue to develop the four skills, as we always have. We would be more conscientious in our teaching of culture and, since the textbooks are improving in this regard, the task is not as difficult as it once seemed. The only real difference would be that we announce two foci or emphases, the

two areas in which the student's progress is most critical. Given what we know from the specialists in second language acquisition, the ACTFL Proficiency Guidelines,[12] and from our own classroom experience, the instructional emphases in the first year should be upon developing the students' comprehension of the oral language and a basic lexicon.

In selecting teaching strategies, what is called for in the first level, as in all the others, is an adaptation rather than a total change. This adaptation is necessary to provide the "silent period" and the natural communication needed—in other words, the acquisition mode.

The most readily adaptable strategy is James J. Asher's Total Physical Response (TPR). Asher's instructional strategy, which he has researched over more than fifteen years with learners of all ages and a large number of different languages, including Arabic, Russian, and Japanese, is built on a model of the way in which children learn their native language. As David E. Wolfe and Gwendolyn Jones point out:

> . . .In this model there are three elements that, Asher believes, are critical for language acquisition in children. First, the listening skill is far in advance of speaking, and listening comprehension may map the blueprint for speaking when it does occur. Secondly, the listening skill is acquired in a particular way; i.e, through an intimate relationship between language and the child's body. Adults utter language that manipulates the orientation, location, and locomotion of the child's body. And finally, the period devoted to listening may produce a "readiness" for the child to speak . . .[13]

Reduced to its simplest terms, TPR is a strategy that uses imperatives to teach vocabulary and structure. As Wolfe and Jones describe it:

> . . .The commands are carefully sequenced to present only three or four new items at a time. Depending on class size, between 15 and 30 new items can be presented during a 50-minute class period. Students demonstrate comprehension of a command (or series of commands) by physical response. Gradually they are requested, but not forced to speak using commands and to respond to questions ("Who turned off the lights?"). Correction of pronunciation usually focuses only on global errors when the speech is incomprehensible. . . . Many teachers begin the school year with TPR and gradually integrate textbook materials . . . after the students have been exposed to an extended period of listening—at least 15 hours. Most vocabulary concepts can be embedded in the command format, especially those found in many Level I and II textbooks.[14]

Wolfe and Jones report on an experiment in which two Spanish I classes in a suburban Philadelphia high school participated for the duration of twelve weeks (or three chapters) beginning after the Christmas break. In 40-minute periods the experimental group was taught twenty minutes a day of TPR, utilizing the chapter grammar and vocabulary; the rest of the period was spent in activities like those in the control group. At the end of each chapter, the publisher's tests were administered. The results were startling, but in keeping with Asher's own research:[15]

	Experimental Group	*Control Group*
Test #1	83.61	77.83
Test #2	85.47	78.09
Test #3	89.64	77.91

My proposal is that teachers begin the first year with TPR, spending up to a week using the approach alone, and then proceed to a "routine" of introducing the grammar and vocabulary in each successive unit through TPR lessons of 10 to 15 minutes in length. (It is obvious that teachers should read Asher's book, *Learning Another Language through Actions: The Complete Teacher's Guidebook*,[16] and have some workshop experience before setting out on such a course, but the training requirements are minimal.)

The only other adaptation involves giving the instructional foci of the first year some weight in the testing program. While strategies for testing vocabulary through the four skills abound, a word about how the listening comprehension of students can be tested—beyond obeying random commands delivered orally or read—is appropriate, especially if such tests are to involve cultural contexts.

To mold the comprehension or listening skill which is one of the foci of the first-year offering, teachers need to develop test items of the following kind to underscore that instructional emphasis.

> Given an authentic menu, the student will listen to a conversation in which two people are ordering a meal and indicate on his or her copy of the menu what each person has ordered.
> Given a series of commands by the teacher, the student will set the table in a culturally authentic way.

> Given a chart that includes information about a specific hotel, the student will listen to a conversation between the hotel clerk and a tourist, circling on his or her chart the things that will be included in the price the tourist will pay.[17]

First-year students must, of course, be frequently reminded of the emphases of the course and the fact that they all understand more than they can produce; the corollary, obviously, is that the more one can comprehend, the more one can produce.

None of this is to say that students will not be engaged in communicative activities suited to the level, that their accuracy will not be corrected in drills and exercises, or that they will not read and write lessons. What it does say is that the acquisition mode is provided for from the first day of class, that students are given an opportunity to develop a readiness to speak, and that culture is integrated into all of the drills, exercises, and activities possible. The first year—no longer promising instant communicative and cultural gratification—through the development of instructional strategies and emphases appropriate for beginners, has its own particular identification in the sequence.

Restructuring the Second Year

The foci in the first year are developing listening comprehension, that is, the ability to think in the language, and the acquisition of vocabulary; the foci in the second year should capitalize, not upon the student's readiness to speak, but upon his or her readiness to begin communicating and to learn through the language.

Beginning with the first day of the second-year class, the review process should stress these emphases. Second-year students should never review in the same way they were first taught the material. Instead of reviewing through TPR, students should review through listening comprehension exercises that focus on the message. Semi-detailed lectures on *el mundo hispano hablante*, *das deutsche Sprachgebiet*, and *le monde francophone* are especially good in this context because maps can convey that part of the message that cannot be understood through words and intonation alone. And as the end product of these contrastive cultural lectures, which can be far ranging in topic so long as there is visual support, students should ask rather than answer questions.

As a part of their learning through the language in the second year, students should be asked to analyze the language they see and hear in ways that develop their powers of imagery or visualization. But keep in mind that structural analysis or parsing has no role to play in this process! Rather, students should be asked to perform these kinds of activities:

1. To describe something—a house, a room, a person, a shop—alluded to in a reading or a dialogue but not described there, in order to develop their abilities to see cultural referents in their "minds' eyes";
2. To determine whether a sentence or an utterance has a distinct purpose—to persuade, argue, request, or protest—or is simply a polite rejoinder;
3. To examine a sentence or an utterance and to generate as many different ways as possible in which the same basic information could be conveyed, deciding in the process how each of the ways alters the meaning;
4. To close their eyes and recall the sequence of activities in a dialogue or narrative as if they were seeing a movie.

A communicator, a *real* communicator, has to be able to exercise these kinds of imagery automatically.

The most important aspect of the second year restructuring lies in the communicative competencies defined for the student to develop, for they should be designed in such a way that "his or her mind is given a chance to travel." Those competencies or performances might include the following kinds of things in the four skills.

> Given an authentic menu and a set amount of money to spend, students will, with the teacher serving as waiter or waitress, order meals they can "afford."
>
> Given a situation in which they wish to have an authentic meal for a visiting foreign student, students will plan an entire dinner, from appetizers through dessert, writing out the menu as a souvenir for the visitor.
>
> Given an authentic hotel guide, students must choose a hotel on the basis of a series of specifications: they (a) can spend only X

dollars, including breakfast; (b) must use a credit card; (c) are sharing the room with a friend; (d) want a shower in the room; and (e) have a car and need a place to park.[18]

These performances both differ from and build upon the learnings of the first year. And in the process students gain some confidence in their ability to survive in the societies in which the target language is spoken!

In dealing with any communicative activity in the first- or second-year classroom, even the discussion of questions after a reading, the emphasis should be on making the communication as natural as possible. This means:

1. There should be no comments of "Good!" or "Fine!" after responses. Since we do not do this type of "valuing" in conversations or discussions, we should save these comments for drills and exercises.
2. We should restructure the question rather than calling on another student when there is a slow or no response. We do not move on in group conversations; we explain and/or rephrase. The emphasis should be on getting *a* response from the person rather than on getting *the* answer from just anyone.
3. Errors in pronunciation, structure or word choice should be corrected only as middle-class mothers do, repeating the utterance in such a way as to keep the communication flowing.
4. When we are conversing in a group, we do not pose one question to each person in turn. Sometimes two or three related questions should be "piggybacked" to a single student to develop his or her ability to maintain a discussion.

It is important to keep in mind that if there is a single correct answer or if everyone knows the answer, the activity is not communicative.

The major differences in this handling of level two are the reduction of what has been a grammatical "overload" at this level, the concentration on acquisition of information and knowledge through the language, and the emphasis on communicative competencies in cultural contexts or situations. While some reallotments of time and priorities are necessary, there are no drastic changes in teaching style required.

A Word about the Kind of Third Year Needed

The foci in the first year were listening comprehension and vocabulary building; in the second, beginning to communicate and learning through the language. Students are continually building, expanding upon their abilities to use the language, and broadening their knowledge of those societies that speak the language. That cycle should be continued in the third year with the foci on developing accuracy and refining communicative skills. In this approach, the competencies at each level build and expand on those in the preceding levels.

In the third year we really really ought to experiment with Georgi Lozanov's idea in Suggestopedia of assigning students new identities complete with locations, economic and educational backgrounds, families, and interests.[19] Thus, while they are struggling to attain accuracy, students would also be concentrating their energies on the message in their role-playing.

Conclusion

The kind of sequence we need is one that firmly establishes a direction of progress—upward, not just straight ahead. In order to achieve curriculum fit and remove the epithet "horrible" from the second year, we need a sequence in which each of the levels has a unique character and function. In the sequence proposed here, the first year is focused upon learning to understand the language, the second is focused upon learning through the language, and the third involves living the language and attaining accuracy.

This may seem an outlandish proposal to some; in reality, it is an extremely modest plan to synchronize our promotional promises, our curriculum goals, and our classroom outcomes. It is really designed to make our promotional and recruitment materials "come true."

Notes

1. Anne Nerenz, "Utilizing Class Time in Foreign Language Instruction," in *Teaching the Basics in the Foreign Language Classroom: Options and Strategies*, ed. David P. Benseler (Lincolnwood, IL: National Textbook Company, 1979), pp. 78-89; Peter A. Eddy, "Present Status of Foreign Language Teaching: A Northeast Conference Survey," in *Our Profession: Present Status*

and Future Directions, ed. Thomas H. Geno (Middlebury, VT: Northeast Conference on the Teaching of Foreign Languages, 1980), pp. 13-59.

2. For example, see Pamela J. Myers, "Motivational Factors and Student Retention in School Foreign Language Programs," in *Teaching the Basics in the Foreign Language Classroom: Options and Strategies*, ed. David P. Benseler (Lincolnwood, IL: National Textbook Company, 1979), pp. 21-30.
3. Stephen Krashen, *Principles and Practices in Second Language Acquisition* (New York: Pergamon Press, 1982); see also Heidi Dulay, Marina Burt and Stephen Krashen, *Language Two* (New York and Oxford: Oxford University Press, 1982).
4. An excellent overview of the "new" methodologies can be found in David P. Benseler and Renate A. Schulz, "Methodological Trends in College Language Instruction," *The Modern Language Journal* 64 (1980), 88-96; other sources with concrete information include: James J. Asher, *Learning Another Language through Actions: The Complete Teacher's Guidebook*, 2nd ed. (Los Gatos, CA: Sky Oaks Productions, Inc., 1982); T. D. Terrell, "The Natural Approach to Language Teaching: An Update," *The Modern Language Journal* 66 (1982), 121-132; Kay U. Herr, "Suggestive-Accelerative Learning and Teaching in Foreign Languages," in *Teaching the Basics in the Foreign Language Classroom: Options and Strategies*, ed. David P. Benseler (Lincolnwood, IL: National Textbook Company, 1979) pp. 31-41.
5. One of the most readable introductions to the concepts of the notional-functional syllabus is Constance K. Knop, "Classroom Applications of the Notional-Functional Syllabus," *ERIC Clearinghouse on Languages and Linguistics News Bulletin* 5, No. iii (1982), 3-4.
6. James J. Asher, *Learning Another Language through Actions: The Complete Teacher's Guidebook*, 2nd ed. (Los Gatos, CA: Sky Oaks Productions, Inc., 1982), p. 2.
7. Theodore V. Higgs and Ray Clifford, "The Push Toward Communication," in *Curriculum, Competence, and the Foreign Language Teacher*, ed. Theodore V. Higgs, ACTFL Foreign Language Education Series (Lincolnwood, IL: National Textbook Company, 1982), pp. 57-79.
8. "What the People Who Know Have to Say About the Importance of Foreign Language Study," sponsored and distributed by the Joint National Committee for Languages, n.d.
9. June K. Phillips, "Introduction: Language Is the Link," in *The Language Connection: From the Classroom to the World*, ed. June K. Phillips, ACTFL Foreign Language Education Series (Lincolnwood, IL: National Textbook Company, 1977), pp. 1-6.
10. T.D. Terrell, "The Natural Approach to Language Teaching: An Update," *The Modern Language Journal* 66 (1982), 122.
11. Asher, p.61.
12. David Hipple, ed., *ACTFL Provisional Proficiency Guidelines* (New York: American Council on the Teaching of Foreign Languages, 1982).
13. David E. Wolfe and Gwendolyn Jones, "Integrating Total Physical Response Strategy in a Level I Spanish Class," *Foreign Language Annals* 15 (1982), 273.
14. Ibid., p. 274.
15. Ibid., p. 276.
16. Ibid.
17. These competencies or performances were defined by the *Ad Hoc* Task Force on Foreign Languages of the Indiana State Department of Public Instruction as part of an effort to produce competency-based curriculum guidelines. These competencies, representing the first or "generic" phase of the project, will be ultimately spelled out in each of the commonly taught modern foreign languages.
18. Ibid.
19. See Benseler and Schulz for further information on Suggestopedia.

2
Project Partnership: French Culture and Language in the Elementary School

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In Project Partnership, the Junior League and the Cedar Rapids Community Schools collaborated to design five enrichment units which were then offered to elementary schools in the city. The project was based on the belief that a significant impact can be made on the education of children by tapping the special interests and expertise of community volunteers, with technical assistance provided by school personnel.

A recent UNESCO study of 30,000 youngsters 10 and 14 years old in nine countries ranked American students next to the bottom in their comprehension of foreign cultures.[1] To help remedy this situation, one of the Cedar Rapids units was set up to deal with French culture and language. Its goals are to introduce students to the language and culture of France and to develop international awareness.

The operation of the unit is much like a "traveling road show," going out to five elementary schools per year. The unit has two parts—language and culture. For language, students participate in 20-minute French language lessons held in their classroom. For culture, a "culture island" is created in a central location where students in small groups visit each of five stations. At the stations, students play a French game, sample French cuisine, and learn about table manners, handwriting, and passports.

The language lessons are conducted by professional language teachers and/or native speakers. There are a number of highly qualified teachers and native speakers from the community who have offered to assist with the unit. The volunteer commitment is for five half-days per year,

planned a year in advance. Often, these French-speaking volunteers offer to help in the culture center in another school in addition to their week of teaching responsibility.

In the week prior to the language instruction, all the students and school personnel are given French names. The project coordinator, a volunteer appointed by the Junior League, gives every student a new "identity." The coordinator talks briefly about the idea of learning another language and why it is important. The project coordinator prepares the students for an imaginary trip that will be taken to France during the coming week.

The enrichment project leader, paid by the Cedar Rapids Community School District through a grant from the Junior League of Cedar Rapids, works with building personnel to determine student groups and scheduling. Each school provides five volunteers from its PTA "pool." In addition, five volunteers are scheduled by the Junior League, for a total of 10 volunteers for the French culture stations. The skills of community volunteers are utilized in a manner that transcends, but does not interfere with, regular classroom activities. Responsibility for the management of the unit rests with the project leader.

An inservice meeting for school personnel is held before school prior to the arrival of the unit. At this time, the project leader and the French coordinator discuss the unit, showing a videotape demonstrating its operation. The responsibilities of the teachers are outlined, including attending the culture center with their classes and giving assistance where needed. Teachers participate with their students in the language lessons, talk about the French week experience before and after it happens, and encourage students in further independent study. The media specialist acts as a catalyst to the foreign language and culture unit, providing supplementary tapes, books, and records. A list of supplementary activities appropriate to each level is left with teachers to be used at their discretion.

Each school is responsible for supplying all consumables, such as quiche (prepared by school cooks) and grape juice, passports, handouts, and usual classroom items, such as pencils and paper. A space must be provided that is large enough to accommodate five learning stations and attending students. This may be an empty classroom, the instructional media center, or the foyer of the school.

The total cost of the operation of the unit is minimal. The French

language and culture unit is one of six units offered to schools in Cedar Rapids. Thus, the cost of the salaried project leader is equal to approximately one sixth of a half-time position and is paid by a grant from the Junior League. In a climate of budget cutbacks and restrictions, the participation of volunteers in the education of children has been welcomed.

Language Classes

The idea of teaching French language to an entire elementary school of approximately 500 students presents a challenge. Each school represents a cross section of the population, including average, gifted, and mentally and emotionally handicapped children. Lower elementary grades (K-3) receive two 20-minute instructional sessions; upper elementary grades (4-6) receive three 20-minute sessions. No attempt is made to connect this language teaching with any formalized foreign language curriculum in the school district. There are no texts. Language is the medium through which culture is expressed.

Day one. The children are introduced to the teacher (*Madame*, *Mademoiselle*, or *Monsieur*) as well as to a "family," consisting of four puppets, *maman*, *papa*, *grandmaman*, *grandpapa*. The words *bonjour* and *au revoir* are learned. Students imitate the new sounds. They greet each other, using the French handshake, which contrasts to the pumping motion of the American handshake. Students wave *au revoir*, hands extended with a slight left-right motion. They practice embracing French-style, and observe differences in gestures and body language.

Pronunciation: Nasal sounds [ɔ̃] and [ã].

Culture concepts: Handshake, wave, embrace.

Day two. Introductions of *maman*, *papa*, *grandmaman*, *grandpapa* are repeated. Students learn the numbers 1–10, using the thumb rather than the index finger as number one. In elementary classrooms, the alphabet and numbers are prominently displayed, enabling the French teacher to point them out as the sounds are reviewed. The alphabet A–Z is presented. The emphasis is on which letters contrast (G/J) and which rhyme. Students learn the "Alphabet Song." They practice spelling easy words in French. The date is written on the board. Students are amazed to discover that there are no capital letters on days or months!

Pronunciation. Nasal sounds [ɔ̃], [ã], [œ̃], and the French *r*, which sounds like gargling.

Day three. After reviewing and practicing greetings, numbers, and the alphabet learned in days one and two, students learn to play "Jacques a dit," the French version of "Simon Says." Simple commands are demonstrated. Students respond to commands such as *Asseyez-vous, Touchez . . ., Levez-vous.*

Pronunciation: Review of nasal sounds.

Culture concepts: "Simon Says" becomes "Jacques a dit" in French. Games may vary slightly in other cultures, but they are often based on the same ideas.

During the two or three days of language teaching in the classroom, cognates are used as much as possible to reinforce the enthusiastic responses of the students. Their instant comprehension of such words as *super, intelligent,* and *excellent* leaves them with the impression that foreign language learning is fun and really not too difficult for them.

Culture Classes

The culture center is operated by ten volunteers, two at each of the five stations. Prior to the language and culture week, volunteers attend a training session. At this time, a volunteer packet is distributjed, explaining the objectives of each station. It is not necessary for the volunteers to have studied a foreign language, only to demonstrate interest in and enthusiasm for the project.

Each class of approximately 25 students has a 40-minute session scheduled in the center. A timer is sounded every seven minutes and each group of five students is moved to a new station. The stations are as follows:

1. *Bon Appetit! Le Café Français*
2. *Les Boules*
3. *Le Savoir-Vivre*
4. *L'Ecriture*
5. *Le Passeport*

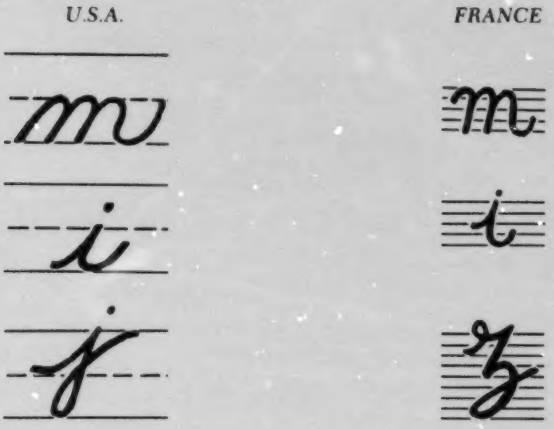
At *Le Café Français* students have an opportunity to sample quiche and grape juice. A large map displayed near the café shows the regions of France and their specialties. The school cooks cooperate during French week by preparing the quiche daily. Each student receives a copy of the recipe for quiche so that it may be prepared at home. For many students, this is the first opportunity to taste food from another culture.

Boules, or *Pétanque*, is a game commonly played in France by young and old. Students in the learning center are divided into teams of two, with one student serving as scorekeeper. Lawn bowling is a similar game played in the United States.

Savoir-Vivre is translated as "good manners" and shows the differences in French and American table manners. Students set the table, placing forks and spoons face down. Pictures of French table settings are displayed at the station. Students practice cutting imaginary food and eating European style, knife in the right hand and fork, prongs turned downward, in the left. The table setting includes a lace tablecloth, a flower arrangement, and cloth napkins in individual napkin rings to complete the French ambiance.

French handwriting is characterized by its elegance. Students receive a sample of French cursive writing and numbers. Using the model, students practice their penmanship. Some differences are noted. Whereas students in the United States learn cursive handwriting at approximately seven to eight years of age, or in the third grade, French children begin penmanship at age four or five. American students are generally permitted more variations in style than their counterparts in French, where uniformity is stressed. (See figure 1.)

Figure 1.
Handwriting



The concept of a passport is new to the majority of students, most of whom have never traveled outside of the U.S.A. The goal of this station is to introduce students to the idea of a passport and its uses, that is, how it is used to "pass between" countries. The students bring their school pictures and necessary information, such as birthdates, to be inscribed inside. The volunteer explains the concept of a passport and places the official school stamp on each passport, which the child may carry along.

Cooperation in Other Subject Areas

The enthusiasm for participation in the French language and culture unit has resulted in requests from art, music, and physical education teachers to become a part of the "total immersion" language and culture week. The following are some supplementary art activities.

1. Set up a mini-gallery of French artists with simple bibliographical information.
2. Create designs using the Seurat technique of "pointilisme" after it has been demonstrated.
3. Make collages or hanging mobiles, using pictures or drawings to typify aspects of French culture.
4. Construct a toothpick model of the Eiffel Tower.
5. Make French flags showing the blue, white, and red *Tricolore*.
6. Identify colors in French. (A tape recording is provided for the art teacher.)

French music provides a variety of diverse experiences through which children may be introduced to French language and culture. The extent to which the songs are used depends on the interest and expertise of the teacher. Tapes are presented for all songs.

1. "Bonsoir, Mes Amis," a folk song of French Canadian origin, is used in conjunction with the first vocabulary the children learn. Words of greeting, such as *bonjour, bonsoir,* and *au revoir* are used to reinforce the vocabulary used in teaching the one-week intensive unit.
2. "Frère Jacques," already a part of a child's repertoire of songs in its English version, is a convenient vehicle for teaching a first song in French.

3. "Un Petit, Deux Petits Soldats" is a counting song to the tune of "Ten Little Indians," which emphasizes counting learned in the classroom.
4. The "Alphabet Song," a variation of the familiar English nursery song, teaches the ABCs in French. Although the song has many versions, the final verse which has been chosen is: *Là, je sais mon alphabet; je le chante en français*. The alphabet song is easy for students to learn and reviews the letters learned in the classroom language classes and in learning center.
5. "Ah, Vous Dirai-Je Maman" (to the tune of "Twinkle, Twinkle, Little Star") is a simple tune about a child who prefers candy to grown-up life.
6. The lyrics of "Savez-Vous Planter les Choux" describe somewhat humorously how cabbages could be planted with various parts of the body. It teaches body parts and children find it very amusing.
7. "Sur le Pont d'Avignon," both a dance and a song, is probably the most famous of all French children's songs.
8. The rousing strains of "La Marseillaise," the French national anthem, should become familiar to every child. A comparison of the revolutionary conditions of 1792 and those inspiring the composition of our own national anthem could be mentioned in the upper elementary grades.

French composers such as Debussy, Ravel, and Saint-Saens can be featured in the music classroom during the French language and culture week.

In an attempt to include physical education classes in the French language and culture week, the "Run to Paris" was devised. The "Run to Paris" is an all-school activity that involves all students as they attempt to run the distance between Cedar Rapids and Paris. Each day's progress is charted in kilometers and students eagerly anticipate their arrival in the "City of Lights."

Many extending activities in social studies are available to teachers. A number of French exchange students and former French citizens in the community have volunteered to serve as resource personnel to speak to the classes on specified topics, such as schools in France, holiday customs, and leisure activities. The French influence on Iowa's history is emphasized.

A supplementary packet, entitled "The French in Iowa,"[2] is distributed to the fifth-grade teachers in conjunction with their study of Iowa's history. The similarity between the flags of Iowa and France is noted.

Two films have been previewed and selected for use by elementary schools prior to the French language and culture week. *The French Village* (International Film Foundation) is used in upper elementary classes. The film is a look at life in a small town in France. Early elementary students (grades K-3) see the life of a French schoolboy through *The Red Balloon* (Films, Incorporated). By having an opportunity to see various aspects of French life, the children develop a feeling for cultural differences and similarities.

To include as many aspects of school life as possible in the project, French interest centers are arranged around the school. Items from the grocery store are marked with their French names. News items about French people and places are posted on a bulletin board, and children and teachers are encouraged to bring items to add to the displays. Maps of French-speaking countries are posted. Classroom objects, people, and places around the school are labeled in French. Children's books, comic books, newspapers, magazines, and catalogs in French are available for student browsing.

Results

Teachers and parents alike have received the French language and culture unit enthusiastically. The enrichment concept enhances the classroom experience. Preparation and follow-up activities are provided and can be used to extend the regular curriculum at the teacher's discretion. Parent volunteers have the opportunity to interact with students in a meaningful way and to participate in the learning process. They witness first-hand the benefits of foreign language learning at an early age and the ease with which children, regardless of their abilities, acquire these skills. The parents have become fans of the program and are eager to support its continuance.

What is the future of foreign language learning in elementary schools in Cedar Rapids, Iowa? As a result of Project Partnership, the French elementary enrichment program in language and culture, teachers, parents, and administrators have begun to ask how language instruction can

be provided to elementary students on an ongoing basis. Seeds have been planted. New enrichment programs are being planned in Japanese, Spanish, and Czech, utilizing community expertise.

The benefits of language and cultural enrichment to students, teachers, and the community are considerable. Students have the opportunity to *experience* another language and culture. What previously could have been perceived as "foreign" or bizarre become just "another way" in the eyes of children. The President's Commission on Foreign Languages underscored the importance of foreign language and cultural learning for young children by stating:

> Readiness to accept cultural diversity reportedly peaks at about age 10, making elementary school years the most favorable for introducing children to learning about foreign cultural patterns. In addition to their superior ability to accept unfamiliar people and behavior patterns, children at nine or ten years old are still experimenting with language and are better able to learn new sounds and symbols than in later years. If the 47 million children in our schools are to function successfully as adults in the next century, they must grow up with more knowledge about their interdependent world, with a keener awareness of other people, and greater sensitivity to those people's attitudes and customs. The task starts in kindergarten, and it must be given special emphasis through the elementary grades because it is in early childhood that basic attitudes are formed. It is also the time when the beginnings of language comprehension are put into place, curiosity is at its peak, and the foundations are laid for further learning.[3]

The French language and culture unit in Cedar Rapids provides all children, regardless of their abilities, this opportunity to learn language and culture.[4]

Notes

1. Fred Hechinger, *New York Times*, March 13, 1979, Section C, p. 15.
2. Copies of this packet are available from Robert Foley, Director of Curriculum and Staff Development, Cedar Rapids Community Schools, 346 Second Avenue S.W. Cedar Rapids, IA 52404.
3. "Strength through Wisdom," A Report from the President's Commission on Foreign Language and International Studies, November 1979, pp. 5-16.
4. Limited copies of a brochure describing Project Partnership are available from the address above.

3
A Middle School Exploratory Course

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The middle school exploratory foreign language classroom provides us with a special challenge and a unique opportunity. The challenge is to know what to do with two dozen active pre-teens for each class period throughout the semester. The opportunity is to instill in these open and eager minds the joy of learning a foreign language and a respect for and interest in the people who speak it. After a particularly exuberant class leaves the room, or we confiscate the fourth miniature car or sports magazine of the day, we may wonder what we are doing here. Maybe a better question to ask is why *they* are here.

In our middle school the students are here, whether by their own decision or by administrative or parental decree, to sample the study of foreign language. They are here to learn as many new words as they can, to discover a people like and different from themselves, and to prepare for formal study of the language at the high school level.

By the time they reach high school, our students have an academic background in most of the subjects they take. They have studied English, math, science, and social studies in elementary and middle grades. They have experience and basic tools they can use to deal with the more advanced high school studies. Often it is different in the foreign language classroom. High school students are introduced to all aspects of the language at once. They must learn vocabulary, grammatical structures, syntax, sounds, and cultural aspects of the target language and its countries. They must develop skills in listening, speaking, writing, and reading. To do all of this at once is a monumental task, and overwhelms all but the most persistent and capable students. If, on the other hand, we provide students with a background in foreign language study at the middle school level, their high school classes will present a familiar and comfortable

subject. If a student does not choose to continue foreign language study at the high school level, he or she will have had a challenging and interesting class in middle school all the same.

A Multi-Unit Approach

Our French Exploration and Spanish Exploration classes are one-semester courses. The material is divided into one-, two-, and three-week units, centering on subjects such as food, sports, school, travel, friends and family, and nature. Sometimes we include lessons on the body and clothes, health, famous people, hobbies, and other subjects. For each division, there is vocabulary, culture study, a project, and games and worksheets. The classes begin with an introductory unit which includes numbers and time, courtesy questions and answers, the alphabet, and colors.

Very few of our students have had any experience with French or Spanish, so we begin with the assumption that they know nothing about the languages. Nothing is studied in depth; the courses are designed to offer as much material as our students can comfortably assimilate, to stress acquisition of vocabulary and a feel for the culture of another people.

The subject-oriented units each consist of several parts. Initially there is an information sheet, a page for their language folder listing vocabulary for the unit, and information about other expectations for the lesson. Each unit has a sentence which the students can use with many substitutions to talk about the subject on which the unit will focus. In the food unit, for example, the sentence can be, "I would like. . . ." The student fills in a food or drink, as one would do when ordering in a restaurant. For the nature unit, students learn several sentences to describe the weather and sentences giving the habitat (house, garden, farm, ocean, jungle, and zoo) of many different animals. In the school unit, they learn to point out objects in the classroom with "There is . . ." and "Here is . . .," and to say which courses they like and which they don't like. Most students will eventually be able to make the transfers necessary to be able to say "Here is . . ." with parts of the body or "I like . . ." with sports. This method allows them to learn to say scores of things with simple substitution.

Each unit also contains a project for the students to make or do,

allowing them to use the new vocabulary, move around the room or the school, interact with peers, and display their creativity. These are projects for some of the units we use.

Food: making menus; cooking from a simple recipe; making a recipe booklet; setting up an open-air market.

Sports: giving a sportscast; playing a game traditionally played where the language is spoken; staging a bicycle race; staging a junior Olympics.

Friends and Family: making buttons with greetings and slogans to exchange with friends; making a family tree, each person represented by an apple showing name, age and relationship to the student; sending for penpals in countries where the target language is spoken.

History: making a model of a castle or town; setting up a temple, cathedral, or scene; holding a medieval fair and feast and inviting parents; reenacting famous moments in history.

Nature: going on a nature scavenger hunt; following directions in the target language to plant something; caring for small animals in the classroom and keeping records of their progress and care; keeping records of the weather.

To set up a similar course, it may be useful to think through these six steps.

1. Choose unit topics to include the areas which interest you and your students; among these could be food, sports, the classroom and school, friends and family, the body and clothes, geography, history, nature, the house and furniture, transportation, hobbies and pastimes, the arts, travel, science fiction, the town and directions, jobs, health, the target language in the U.S.A., and of course an introductory unit.
2. Select and limit expectations for competencies for each area.
3. Select projects and write simple, carefully sequenced directions for each.
4. Find or make teaching aids, including visual aids, realia, worksheets, information sheets, and use resource people to enrich your class.
5. Decide on testing criteria and form.
6. Decide on time spans and set up lesson outlines.

Other Formats for Exploratory Programs

A travel-oriented format could be ideal for a quarter or semester class. In this format, the students are well-motivated to learn the material, as it is all relevant to an exciting adventure they hope to enjoy one day. Geography, vocabulary, customs and manners, history, and conversation patterns can all be included. Projects could be reports on places to visit, a booklet of travel plans for the student's ideal vacation, or models of famous landmarks they would visit. They can give short skits of travel-related situations. They can hold a travel show for younger students or for parents, showing maps, slides, and pictures, and even serving a meal in their own café. They could study how to prepare for a trip: the geography and landmarks of the areas of interest, how to use timetables, order from menus, and ask and follow simple directions. They could study special manners and customs and how to interact with the natives of the places they plan to visit. Good resources can include consulates of the countries involved, travel agencies, foreign exchange students in colleges and high schools in your area, and people who have traveled to these countries.

If you would like, instead, to stress the special cultural features of the countries where the target language is spoken, a cultural approach may be best for your classes. With this format, you can use dialogues, reports and lectures to teach cultural aspects and add vocabulary relating to each unit. This form of learning can be adapted for all students, but is particularly good for the gifted, talented, and creative. You can include countries other than the ones usually thought of as centers of the language usage, such as French-speaking Africa.

This type of program allows for extensive use of community resources and people. Be sure to locate sources of information before assigning research projects or performance projects. These sources can include the school library, the public library, travel agencies, community resource people and organizations, and the consulates, tourist bureaus and embassies of the countries involved. Students can listen to and study music, art and architecture, learn folk dances and songs, and discover special artistic forms such as mime. They can in turn try their hands at playing the music or singing the songs, designing a building or doing a piece of artwork, trying out styles or theories they have studied.

Stress on Oral Practice

Whatever teaching style you pick, and whatever format your program takes, you will want to teach vocabulary, practice using the language orally, and help your students enjoy the language they have chosen to study.

There are a number of methods available to encourage oral participation and written expression of ideas. Use of a variety of these drills, games, repetitions, dialogues, and question and answer exchanges helps maintain interest and gives students practice on the material in several forms.

Fast-paced oral work will provide an opportunity for every student to speak several times each class period. Students must respond quickly and develop the ability to hear, process and react to the target language automatically. This process works best with no English involved, as students should not be translating, but functioning in the target language. To keep attention focused on the oral work, have students clear their desks of everything; they need nothing but their minds to do this work.

There are many kinds of drills and exercises from which to choose.

Sequence drill can be used for anything which comes in a universally-recognized order, such as numbers, months, or the alphabet.

Example: Leader: January
Student 1: February
Student 2: March

Example: Leader: two, four
Student 1: six
Student 2: eight

Question/answer practice can vary in complexity and length. Before the drill begins students should be advised of the expected form of answer, such as full sentences or short-answer. A question may be repeated several times to allow for a variety of answers or for more proficient students to model for others.

Example: Leader: What is your name?
Student 1: John
Student 2: My name is John.

Example: Leader: What time is it?
Student 1: ten-thirty
Student 2: It is ten-thirty in the morning.

It is best to allow students plenty of practice in asking the questions, too. At this age, the main activity is seeking information, not imparting it.

Chain drills and substitution drills allow for minimal teacher interference. Students trigger each other's responses and keep the flow going as they answer and then pass the question along.

Example: Leader: What is your name?
Student 1: My name is John. (to Mary) What is your name?
Student 2: My name is Mary. (to Ann) What is your name?

Example: Leader: I speak French. German.
Student 1: I speak German. Japanese.
Student 2: I speak Japanese. English.

Pictures of all sorts can be used to prompt oral answers from the students. Flashcards can show vocabulary words only or scenes about which the students make sentences. Pictures can show emotions, colors, locations, and conditions. For example, a picture of a girl could prompt such responses as her name, her age, the time, what she is doing, how she is feeling, her description, and much more. Artwork of people from the areas where the target language is spoken can be introduced, and the work discussed and described. Objects such as clothing, classroom objects, a model house, or a bagful of crazy hats can help students lose inhibitions and begin to talk in class.

Students can make up dialogues to memorize and recite, or they can work with scripts provided by the teacher. Student-to-student interviews will allow students more practice in asking questions, as well as in answering.

Other Activities

Games provide an opportunity to break the routine, practice the oral or written skills, and compete for the pleasure of winning or for a little prize. Some games rely a great deal on chance, others more on skill; this provides everyone in the classroom a chance to win.

Races at the chalkboard are exciting and allow for use of listening, translation, and vocabulary skills. With the class divided into two teams, one student from each team goes to the board to start. Students in the class can give their telephone numbers in the target language, and the students at the board must wait until the entire number has been given before they

try to write the numerals. The teacher can write a sentence on the board, and students must come to the board and each write a word which can be formed from the letters contained in the sentence. Students can wait at the board for the teacher to give a word in English, which they must then write in the target language.

Other games call for play on an individual basis. Bingo is a good way for students to learn the numbers to seventy-five. A spelling bee helps students learn the alphabet in the target language, while allowing for practice of vocabulary words. A game of Pick-up calls for students and leader to pay close attention to the other players. In this memory game the leader starts a sentence, such as, "At the Olympics, they play. . . ." Each player picks up the sentence where the player before left off, repeating all items mentioned and adding one. This can be varied to use subjects such as foods in the supermarket, clothes in a suitcase, furniture in a house, and sights to see on a trip. A variation of Pacman takes teacher preparation, but can be challenging and fun. On 3 x 5 cards, write a series of questions the students can answer. On a few cards, write four vocabulary words in English. The leader moves from one student to the next with the stack of cards, allowing each student to answer the question on the card that shows next. These are Pacman's wafers. When a vocabulary card comes up, the student must give the vocabulary word in the target language in five seconds to "chomp" the ghost and stay in the game.

Written work including word searches, crossword puzzles, and prepared worksheets gives quiet time in class, or work for students to take home to extend the foreign language learning experience outside the classroom. Students can also prepare their own worksheets, such as a class schedule, a floor plan of the school or a house, a chart of the four basic foods, or a monster they draw and label.

The variety of subjects and projects students can work with are limited only by the teacher's imagination. Our exploration classes change every semester, according to the personalities of the classes and the new ideas we discover. By the end of the semester, students in French Exploration and Spanish Exploration classes typically know names for clothes, parts of the body, food, drinks, table settings, months, days, weather expressions, animals, rooms in a house, furniture, school subjects, classroom objects, ordinal numbers, cardinal numbers, the alphabet, family and friends, sports, shops, jobs, traveler's survival, a little slang and words

about holidays. They can request things politely, state likes and dislikes, and request and follow simple directions. Many have penpals in a country where the target language is spoken. Best of all, they have very good feelings about studying the language and most go on to sign up for another language class.

The first few days of the program can set the tone for the weeks to come. Challenge the students right away. Give them something they can learn easily, something intriguing to tell others about the country they are about to study, and something they cannot master without work. Then, with the special challenges of the foreign language classroom in the middle school met, you will gain the unique opportunity to invite your students to embark on an adventure that can enrich the rest of their lives.

4
Creative and Communicative Achievement Testing

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Teachers today have learned to use a variety of activities that provide students with the opportunity to be creative and communicate with each other.[1] Techniques for testing these competencies, however, have not kept pace with advances in teaching techniques. Most tests today, both commercial tests that accompany textbooks and teacher-made tests, are not substantially different from tests used a generation or more ago. Instead of measuring students' communicative abilities, these tests measure students' linguistic competence; that is, they measure knowledge of grammar and syntax.

Students usually value communicative activities and participate willingly. But when tests focus solely on grammar items, we are not testing what we teach. Savignon warns:

> Discrete-point tests of linguistic structures of the kind developed in the 1960s have not only failed to sufficiently take into account the complexity and dynamic quality of the communicative setting. In some cases, they also have served, in their emphasis on grammatical accuracy, to discourage the strategies needed for communicative competence and thus to hinder the development of more communicative curricula.[2]

If we want to see students develop better communication skills perhaps what is needed is not more drill in class, but rather different kinds of tests. This article looks at types of test items that ask students to perform in a manner that better reflects their communicative competence than do traditional test items.

Defining Creative and Communicative Tests

What kinds of achievement tests *are* creative and communicative? Schulz and Bartz[3] suggest that the following conditions are necessary for developing communicative competence:

1. authentic, meaningful life situations
2. motivation
3. freedom to use the language
4. freedom to create and experiment linguistically
5. a supportive classroom environment without fear of ridicule
6. rewards for content rather than criticism of errors.

Communication involves more than linguistically correct social exchange. True communicative competence involves formulating a point of view or a personal understanding to be communicated, valuing one's own contribution, being willing to share it with others, and learning to value the contributions of others.

The freedom to create and experiment linguistically is a condition often overlooked in testing, although it is essential to true communication. Creativity distinguishes human communication from that of machines or animals. It provides for divergent expression, for extensions, implications, interpretations, tenuous connections, and completely novel output. It allows one to be unique.

Conditions that facilitate real communication in the classroom also provide the basis for tests that measure communicative abilities. A creative test is one that allows students an opportunity to give divergent answers, to use language they choose and to respond as they think best, rather than one that forces them to choose answers pre-selected by someone else. Provisions for student creativity in the use of language is a prerequisite for a test that attempts to measure communicative competence.

How well do various kinds of typical written test items measure communication? Oller[4] makes a case for the cloze test as a global measure of learner proficiency in a second language, and notes that it correlates well with scores on other kinds of language tests. Typical cloze tests, however, pose several problems for the classroom teacher. One is that students in beginning classes have seldom mastered enough vocabulary or

had enough practice in reading to warrant this kind of test. A test with as few as ten fill-ins requires a paragraph of approximately 100 words, a situation usually beyond beginning students' language limitations. Another problem is the face validity of a cloze test. Students have a difficult time accepting the idea that a few words filled in a few blanks accurately measure their progress in developing second language communicative skills. While such global tests are useful for research, the classroom teacher must often focus on more specific competencies.

Like the cloze test, the multiple-choice format demands a single correct answer to each item;[5] answers are convergent. Creativity, on the other hand, gives the opportunity to be divergent, to know that there is more than one possible answer and to select one or more answers from a full range of possibilities.

True-false, fill-in-the-blank, and picture labeling are similar in nature. When only one answer is possible, the tests may measure comprehension, but, they usually do not measure communication.

Essay tests are somewhat easier to prepare and allow students freedom to express their own ideas, but they are often time consuming to grade and difficult to score. In addition, beginning-level students usually do not have sufficient mastery of vocabulary and syntax to write essays.

In order to test what is taught, creative and communicative test formats are needed that are reasonably easy to prepare and not excessively time consuming to score and grade.

Grading Creative and Communicative Tests

Before preparing any type of test that measures comprehension, creativity, or communication, the teacher should decide what kind and how much credit (if any) will be given for linguistically correct answers. Should two grades be given, one for grammar and one for content? Should a certain percent of the test grade be designated as linguistic achievement and a certain percent as communicative achievement? Should bonus points or extra credit be given? Should a single test serve as a measure of both communicative competence and linguistic competence? Valette and Linder write, "Communication tests do not lend themselves to easy grading, and as such, pose a problem for the teacher: if he or she chooses not to test communication skills at all, the students will never believe that communi-

cation is an important skill, and will not attempt to develop it."[6] They point out, however, that if the teacher chooses to give communicative tests but grades them like grammar tests, the results will probably not be a measure of communication.

Two options for grading communicative tests that provide the ease in grading needed by the busy classroom teacher are idea-based grading and quality-based grading.

Idea-based grading. The teacher asks the question, "Does the student communicate an idea in this answer? Does the student's response make sense here?" If so, credit is given; if not, no credit is given. If more than one idea is communicated by the student in an answer, the teacher may want to award credit for each idea. Sometimes each additional word or phrase adds an idea, so the score may be the number of words used. Idea-based grading is especially important if the teacher's goal is to encourage fluency, extended answers, or risk-taking by the student.

Quality-based grading. Using a simplified scale, the teacher may reward the quality of the communication. Before preparing a test that is to be quality graded, the teacher needs to decide what communicative skills will be measured: accuracy and precision in communicating an idea? quantity and variety of vocabulary used? originality? complexity? For example, on a three-point scale to measure accuracy or precision, no points are awarded for failure to communicate, one point is awarded for "broken" language that would communicate a relevant idea imperfectly, two points are awarded for a well worded but limited answer that communicates a partially relevant idea, and three points are awarded for a well worded, fully relevant answer. On a scale to measure originality, an extra point is awarded for communicating an idea that is also unusual or different. While for classroom purposes it is usually better to select one scale at a time, it is also possible to use more than one scale for a single answer (to score, total the points from both scales). But including more than two makes grading complicated and difficult.

The characteristics commonly associated with creativity include fluency, flexibility, originality and elaboration, and these same characteristics also describe language as it is used in communication. These characteristics can be measured with the above techniques to allow teachers to evaluate student achievement in reaching communicative competence.[7]

Preparing Creative and Communicative Tests

In some respects, preparing creative and communicative tests is like preparing any other good test. A test framework is provided by the goals and objectives for the course, the unit, and the specific lesson; a knowledge and understanding of these goals and objectives helps the teacher plan the test. The content and concepts that the test covers result from well-planned and well-executed lessons.

An important characteristic of successful tests is that expectations of students and teacher are congruent. When both teacher and students can define what is being taught, the test is easier for teachers to prepare and for students to take, and evaluations based on students' test results are more accurate.

Rewriting the tests that accompany the text is usually easier than writing a new test. There are often good items on the tests, but because they are written for a broad cross-section of student geographical distribution, age, and life-style, they are impersonal and lack meaning for many. Because teachers know their students, however, tests can often be personalized without writing them entirely anew. It is important, therefore, for teachers to be aware of their students' characteristics, preferences, and idiosyncracies.

Another general rule is that students should do more work in answering than the teacher does in grading. A well-planned grading scale is necessary, of course, but it is also important to have specific directions and limited formats that guide the students into giving answers that can be easily graded. DeSelms' restrictions on creativity might also apply to communication in general and to communicative tests:

> Creativity is not an "anything goes" operation. The process is defined by a framework with rules. The play of the imagination works within that framework, for novelty without utility is not creative; it is crazy. Thus, creative production is partially governed by knowledge of the material being used. The teacher must serve as a guide to help students observe, think, and handle bits of information in creative ways within the rules of the language.[1]

The teacher must provide a test framework within which creativity and communication may occur within acceptable limits.

Finally, the teacher who is well prepared will find it easier to make up new tests. The teacher who keeps a picture file, for example, will find it easier to prepare creative and communicative tests, since using visuals can provide the specificity of a short-answer test while allowing creative and diverse answers. In addition, the teacher who keeps a file of examples of various test items and formats will have ideas handy when there is no time to plan something completely new.

Examples of Creative and Communicative Test Items

The following creative and communicative test items do not necessarily meet all the conditions listed above for communicative language use. Several years ago Schulz and Bartz noted that the "development of valid tests of communicative competence that can be administered and reliably scored in a classroom context is still in the stages of infancy."[9] The situation is little better today. These examples, therefore, are provided only as suggestions.

Group A: Improving on the Basics

Improving multiple choice questions

1. **Multiple choice fill-in-the-blank.** First select the phrase that most correctly answers the question and then fill in the blank to make the answer complete. You will receive three points for an answer that makes sense plus an additional point for a sentence that has no language errors.

   What did you have for lunch yesterday?
   a. I studied_____.
   b. You had_____.
   c. I ate_____.

   Test items such as these combine ease of grading with a chance for the student to contribute a unique personally meaningful answer.

2. **Open-ended multiple choice.**

   Where is David going tomorrow?
   a. the beach
   b. the bus
   c. the band
   d. Other:_____

   The student who understands the question very well, but does not recognize the word "beach," or who is taking the test in North Dakota in January, is given the opportunity to provide a correct answer.

3. **Multiple-choice multiple-choice.** Select at least four correct answers from the 10 provided:

   When I am bored I read . . . (novels, tomatoes, comic books, t-shirts, magazines, bicycles, flowers, newspapers, cereal boxes, cats, . . .)

   The list of answers should include four or five correct answers, one or two correct but "funny" answers and several obviously wrong answers. In addition, provision should be made for students to write in their own creative answers. Give full credit for any four meaningful responses.

Improving on fill-in-the-blank questions

1. **Fill-in-the-blank fill-in-the-blank.** Make logical sentences by filling in both blanks in each sentence.

   I am_____ because_____.
   I want to_____ because_____.

   Directions for this kind of item may also limit the answers to vocabulary or topics covered in the chapter or unit. Some examples of answers are: I am tall because my father is tall; I am rich because I work; I want to play basketball because my friends play basketball; I want to eat because I don't eat breakfast, and I'm

hungry. If you plan to score verb forms and adjective agreement in addition to meaningfulness of responses, include this information in the directions.

2. **Creative fill-in-the-blank items.** Fill in the blanks in these sentences with as many words as possible. You will receive one point for every logical completion you write, up to a maximum of three.

   When it's raining, I_____.
   I love to eat_____.
   Laura's dog is always happy when Laura_____.

   Again, directions may be given to limit answers to recently studied vocabulary or may direct the student to use a specific grammar topic. If the last example above directed the student to use pronouns, for example, some answers might be: smiles at him, feeds him, plays games with him, or takes him for a walk.
3. **Multiple-answer fill-in-the-blank items.** How many different ways can you complete these sentences:

   My friend says that I look_____ today.

   This type of item may be scored for number of answers as well as for correctness. Examples of answers are: terrible, fantastic, tired, fine, different, happy, etc.

Building elaboration skills

Students often learn to write the fewest words possible on test items that require a sentence or paragraph as an answer. They reason that the more they write, the more mistakes they are likely to make, and when they make more mistakes, the teacher subtracts more credit. In the following types of test items, therefore, it is important that the teacher grade for ideas or number of reasonably accurate words added. If test items such as the following are used, creativeness and elaboration should be rewarded.

1. **Improving dehydrated sentences.** Use the words below in as long a meaningful sentence as possible.

Mary / go / store

Rather than writing sentences to provide correct grammatical forms or function words, students write answers such as, "My friend Mary is going to the record store this evening to buy records for a birthday present for her sister Sue." A scale such as the following might be useful for scoring the length of each item: no response, 0 points; short answer, 7 points; long answer, 8-9 points; impressively long answer, 10 points.

2. **Extended sentences.** Add as many words as possible to meaningfully lengthen the sentence.

John does his homework.

Rather than using a dehydrated sentence, students use a short but complete sentence on which to elaborate. An example of a student answer: "John does his homework for science class, but John doesn't do his homework for art class because he doesn't like art, and John doesn't do his homework for English class because it's very difficult."

3. **Extended paragraphs.** Directions to the students ask them to rewrite a brief paragraph adding as much meaningful information as possible.

The car is blue. It is in the parking lot.
A policeman is coming. He smiles.

Here students add to the given sentences and also add new sentences.

Group B: Personalizing Textbook-Related Test Questions

Personalized answers

Textbook tests often ask students to respond by following a model.

(Picture of football game may be provided)
Model: You like to study, don't you?
Yes, and I also like to play football.

For students who do not like to study or who do not play football, this is not a communicative item. Some students who have practiced language meaningfully in class write notes in the margin of such tests: "Not really," or "I *don't* like to study." Other students will have trouble answering items such as these because, from their point of view they don't make sense. The following, therefore, are suggestions for adapting textbook-related tests for the communicative classroom.

1. **True-false.** The teacher makes this type of item more communicative by asking students to respond as directed to i ems such as the one just cited, but to write "True" or "False" after the item, depending on their perspectives.
2. **To tell the truth.** The teacher may delete phrases such as "following the model" in order to allow the students to answer the question personally and more meaningfully.

Selected answers

Textbook tests tell students exactly how to answer, directing them, for example, to respond negatively to questions such as, "Do you like to travel?" Since most students today *do like* to travel, sections such as these need to be modified tc be communicative.

1. **Rewrite.** The teacher allows the students to rewrite the item, substituting an activity that they really don't like.
2. **Multiple-choice.** The teacher provides a list of eight activities with directions to the students to write negative sentences for the four they like the least and affirmative sentences for those they do like.

Providing a realistic context

Textbook tests provide abstract names:

Anita / beautiful.

Here are examples of exercises that are more communicative.

1. **Divergent description.** The teacher may test the same grammar point more communicatively by asking students to "Describe your Spanish teacher," "Describe Pat Benatar," or "Describe the President."
2. **Divergent fill-in-the-blank.** The teacher may ask the students to fill in a blank in the dehydrated sentence:

_____ / beautiful
(a female movie star)

Another type of question that lacks a realistic context is the item that asks for the appropriate form of the infinitive provided in parentheses:

Quiero que tú _____ al cine conmigo esta noche. (ir)

If the student is not going to the movies that night, the sentence lacks a meaningful context. Still another type of question that lacks realistic context is the item that asks the student to transform a sentence:

Luisa hace la tarea todos los días. (Yo)

Students who do not always do their homework are being asked to write a sentence with an inaccurate context. Here are examples of items that may be substituted to provide more realistic situations.

3. **Personalized transformation.** Tell which of the following you want to happen and which you don't want to happen. You will receive one point for each sentence that makes sense and also has a verb in the subjunctive (in Spanish).

Model: Santa Claus comes to my house.
I want Santa Claus to come to my house.

My family travels during vacation. My friends telephone me at Christmas. The class sings Christmas songs.

4. **Selected subjects.** The directions are: "Your friends have many suggestions for activities during vacation. Choose four of these suggestions and write complete sentences. (Six to eight suggestions are provided.) Decide which friend might have recommended

that activity and put the names of your friends where you see XXX.

Model: XXX / want / watch/ television
David wants me to watch television.

XXX / prefer / listen / radio
XXX / hope / sing / Christmas songs
XXX / requests / buy / present

3. **Selected activities.** What do you want other people to do? Write sentences telling what you want five of the following people to do. (About eight are given.)

Model: my friends
I want my friends to come to my house.

my mother/ my brother/ my teacher/ my dog / my . . .

Group C: Using Visuals

Recycled visuals

Most textbooks have line drawings that are used repeatedly with exactly the same vocabulary word or expression. Using these drawings in other contexts expands options for both the teacher and the student. Figure 1,[10] for example, is typical of drawings used in the "school" chapter of the text.

Figure 1.

It can also be used as the context for answers using stem-changing verbs. Some examples of divergent and creative student answers for the question "Why is John sad?" include: "He wants an A"; "He is sad because he wants an A on the test"; "He is thinking about a better grade"; "He is sad because he doesn't understand the test"; "He is sad because he doesn't remember the verbs"; "He is sad because the teacher returned the exam"; "He doesn't want a bad grade"; "He prefers another grade"; "He wants an A but he has a C."

Figure 2.

Balloons

Figure 2 shows an illustration that might be used in a typical "food" chapter. This kind of drawing (with balloons added) is also used in a test on stem-changing verbs. Students are asked to fill in the balloons and to include Spanish stem-changing verbs in their answers. Some of the creative answers given included the following: a) "Do you recommend the ice cream?" "Yes, I recommend it because I like ice cream." b) "Do you want ice cream, John?" "No, I don't like it." c) "I prefer chocolate ice cream. What do you prefer?" "I prefer chocolate ice cream also." d) "Are you asking for the check?" "No, you're asking for it." e) "How much does the ice cream cost?" "The ice cream costs 16 pesos." f) "Is the ice cream good?" "No, it's not good. I prefer churros." g) "Are you ordering orange juice or ice cream?" "I'm ordering orange juice but I like pineapple juice." h) "Does he serve good ice cream?" "Yes, he serves very good ice cream."

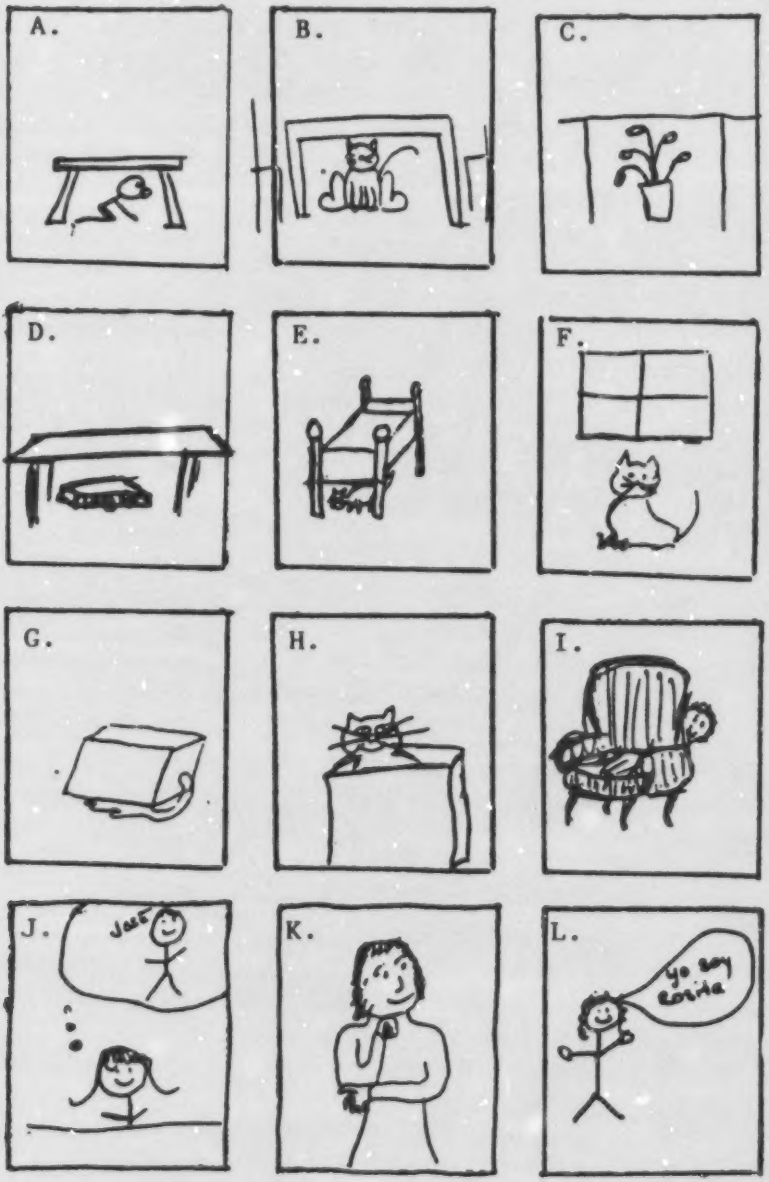

Figure 3.

Balloons may also be used to test literature. A third-year Spanish class reads a version of *Lazarillo* illustrated with black and white sketches.[11] The test consists of eight of these sketches with balloons drawn above the figures. The students must decide what the characters in the sketches were saying to each other or what they might have said.

Student-produced visuals

Students are asked to use vocabulary items in a sentence and then illustrate the sentence. Some student drawings from such a test (reduced in size) are shown in Figure 3. To show that they understood the expression "under" or "underneath," for example, students put many different things under tables: people (A), animals (B), plants (C), and stereos (D). They also put animals under beds (E), windows (F), and boxes (G). Some wrong answers are shown by sketches of animals in a bag (H) and behind a chair (I).

Students also are able to illustrate less tangible vocabulary items as examples of the verb "to think" show (J, K, L). Students may also be asked to illustrate the meaning of entire sentences.

The first time such a test is given, some students will complain that they can't draw, but after assurances from the teacher that the quality of their artwork will not be graded, they complete the test to the best of their ability. After seeing each other's drawings, however, they will cheerfully produce imaginative and humorous drawings on future tests. They will, in fact, include drawings on tests that don't ask for them!

Conclusion

Because goals and objectives of foreign language courses today usually include the development of communicative skills, we need to develop tests that elicit and measure these skills. While this article is concerned specifically with classroom achievement tests, the development of proficiency tests whose validity includes face validity and are reasonably easy to adminster is also of great importance.

The types of test items suggested above have all been classroom tested with interesting results. The test on stem-changing verbs in which the illustrated figures were used, for example, consisted of a typical grammar-oriented first section and a creative-communicative second section. No

attempt was made to assure that the sections were comparable at a research-quality level nor to administer the test under research conditions. Under typical classroom conditions the two sections of the test showed a .82 correlation when scored for mastery of the verb forms. Most students showed about the same level of mastery of stem-changing verbs on both sections of the test. A few students, however, had widely different scores on the two sections, and most of these scored higher on the creative-communicative section than on the grammar-oriented section.

This informal research indicates that while both traditional and creative kinds of tests may measure linguistic skills comparably, the creative-communicative tests may also measure communication skills. For those students who rely on meaning and context in their performance, creative-communicative tests may better measure linguistic as well as communicative competence.

There may be an additional advantage of communicative tests. Because tests that consist of creative and divergent items such as these focus on real communication, teachers seem more willing to excuse minor linguistic errors and concentrate instead on the quality of students' communicative efforts. This in turn encourages the students to produce additional creative and communicative answers, and, in a continuing cycle, teachers and students engage in meaningful communicative exchanges. Interpersonal interest in *what* is said tends to replace a distracting attention on *how* it is said. When teachers have ways of testing such communicative skills, they may be more confident in using communicative exercises in class.

As Schulz and Bartz noted,[12] however, much work remains to be done, especially in the development of research-quality test instruments that may be used to measure levels of communicative skills with a degree of confidence equivalent to that of today's measures of students' linguistic progress.

Meanwhile, to measure student achievement in the classroom, teachers who teach creatively and communicatively should seek ways to test creatively and communicatively. Preparing communicative tests is seldom more time-consuming than preparing traditional tests, and teachers who hate to grade tests will find that grading communicative tests is, if not fun, at least not boring. The range of ideas included in student answers is fascinating. The personalities of quiet students often shine through such tests, and the teacher gets to know their thoughts, dreams, hopes, and

desires. Communicative tests elicit real communication, and that is our goal.

Notes

1. For example, see Diane Birkbichler, "Communication and Beyond," in *The Language Connection: From the Classroom to the World*, ACTFL Foreign Language Series, ed. June K. Phillips (Lincolnwood, IL: National Textbook Company, 1977, pp. 53-94; James Hendrickson, "Listening and Speaking Activities for Foreign Language Learners," *Canadian Modern Language Review* 36 (1980), 735-748; James Hendrickson, "Listening and Speaking Activities for Foreign Language Learners: Second Collection," *Canadian Modern Language Review* 39 (1983), 267-284; Gertrude Moskowitz, *Caring and Sharing in the Foreign Language Class* (Rowley, MA: Newbury House, 1978); Barbara Snyder and Carolann DeSelms, "Personal Growth through Student-Centered Activities," in *The Foreign Language Classroom: New Techniques* (Lincolnwood, IL: National Textbook Company, 1983), Beverly Wattenmaker and Virginia Wilson, *A Guidebook for Teaching Foreign Language: Spanish, French and German* (Newton, MA: Allyn and Bacon, Inc., 1980).
2. Sandra J. Savignon, *Communicative Competence: Theory and Classroom Practice* (Reading, MA: Addison-Wesley Publishing, 1983), p. 246.
3. Renate A. Schulz and Walter H. Bartz, "Free to Communicate," in *Perspective: A New Freedom*, ACTFL Foreign Language Education Series, ed. Gilbert A. Jarvis (Lincolnwood, IL: National Textbook Company, 1975), p. 89.
4. John W. Oller, Jr., *Language Tests at School: A Pragmatic Approach* (London: Longman, 1979).
5. While cloze tests may be scored by an acceptable-word method rather than an exact-word method, the results are so highly correlated that the exact-word method is almost always preferred. See Oller, p. 367.
6. Rebecca M. Valette and Cathy Linder, "Measuring the Variables and Testing the Outcomes," *Building on Experience—Building for Success*, ACTFL Foreign Language Education Series, ed. June K. Phillips (Lincolnwood, IL: National Textbook Company, 1979), p. 220.
7. For teachers who are interested or who need more ideas on grading creativity and communication, the scoring guidelines of the Torrance Tests of Creative Thinking provide useful ideas that may be adapted for scoring foreign language tests: E. Paul Torrance, *Torrance Tests of Creative Thinking: Norms-Technical Manual* (Bensenville, IL: Scholastic Testing Service, Inc., 1974).
8. Carolann DeSelms, "Creative Play in Language Learning," in *The OMLTA Yearbook 1982*, (ERIC: ED 216 534), p. 14.
9. Schulz and Barz, p. 81.
10. Illustrations in Figures 1 and 2 done by Justin Tugaoen, Normandy High School, Parma, OH.
11. Jeanne Olsen, Normandy High School, personal communication.
12. Schulz and Barz, p. 81.

5
What Do Reading Comprehension Tests Measure?

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At first glance the title appears to pose a question that answers itself. The answer seems glaringly obvious. Yardsticks measure yards and comprehension test measure comprehension. However, on closer inspection, the question can't be that easily dismissed. Based on the conclusions of many first and second language reading experts, it can be safely asserted that reading comprehension tests measure many things, one of which *may* be comprehension. Furthermore, there are numerous conflicting opinions among experts with regard to the nature of reading comprehension itself.

Goodman and Smith propose psycholinguistic models of reading in which the reader interacts with the graphic input as he or she attempts to reconstruct the message encoded by the writer.[1] Furthermore, there is a trade-off between visual and nonvisual information. That is to say, the more prior knowledge the reader possesses about the language and the world in general, the less visual input is required to comprehend the text. Their models are frequently labelled "top-down" because they give priority to the existing knowledge in the reader's head. According to Goodman and Smith, success in comprehension depends on the extent to which the reader's reconstructed meaning agrees with the author's intended message.

Goodman's theory of psycholinguistic universals addresses itself specifically to second language reading.[2] He posits that the strategies readers use to comprehend a text are transferred from the first language setting to the second language setting. Therefore a fluent reader uses the same basic strategies to process information and extract meaning from print in any language.

Goodman's views have been subjected to a certain amount of testing in second language circles by researchers such as Hanzeli and Mott.[3] The conclusions regarding Goodman's model seem to substantiate the argument that fluent readers appear to use the same strategies across language boundaries. However, the evidence concerning the strategies used by beginning and intermediate second language readers is not impressive.

Clarke postulates that a short-circuit effect prevents the transfer of fluent reading skills from the first language to the second language.[4] According to Clarke, the second language reader's lack of knowledge of the target language hinders the predictive hypothesis testing process, the essential element of comprehension in Goodman's model. The lower level second language reader is not able to use many of the orthographic, syntactic, semantic, and discourse level cues that are available in the passage because of a basic lack of fluency in the target language.

Beyond Goodman and Clarke's models, there is an obvious void in theories of second language reading. In first language reading there is a current trend toward an interactive view of reading that has gained considerable momentum. Rummelhart's interactive model and Stanovich's interactive compensatory model have generated a good deal of interest.[5] Interactive models ascribe *equal* importance to lower level word recognition skills such as feature extraction (recognizing the shapes of letters and words) and orthographic awareness, as well as recognizing the necessity of the prior knowledge that the reader brings to the text to establish meaning. Much to the credit of first language reading researchers, there have been many attempts to test the hypotheses associated with interactive models. There have been, by comparison, almost no such investigations in the second language arena.

Researchers such as Thorndike and Klausmeier maintain that reading is thinking and that reading comprehension is based on many subskills.[6] They assert that efforts to increase comprehension should concentrate on developing analytic abilities. Among the multitude of subskills of comprehension that are mentioned in the literature, the following are frequently enumerated: establishing word meaning; identifying main ideas; identifying details; recognizing sequence; identifying cause-effect relationships; making generalizations and conclusions; making inferences; identifying tone and mood; recognizing the theme; identifying characterization; recognizing fact, fiction, and opinion; and identifying propaganda.

The previously mentioned hypotheses provide only a glimpse of the multi-faceted nature of reading comprehension. Reading comprehension is, after all, a construct, an abstract term that only can be defined in terms of its use or the extent to which a certain test is able to measure it. Clearly, reading comprehension is a relative term.

We have all been exposed to reading comprehension tests that appeared to be unfair at one time or another. The tests did not seem to assess our understanding of a given text. Smith describes the dilemma as follows:

> There is, in the end, only one person who can say whether an individual comprehends something or not, and that is that particular individual. A test cannot tell me that I really did understand a book or a speaker if my feeling is that I did not. . . . The very notion that comprehension is relative, that it depends on the questions that an individual happens to ask is not one that all teachers leave unchallenged. They want to argue that you may not have understood a book however little uncertainty you are left with at the end. They will ask, "But did you see the policeman's failure to catch the speeding motorcyclist was really a symbol of man's ineluctable helplessness in the face of manifest destiny?" And if you say: "No, I just thought it was a jolly good thriller," they will tell you that you did not really comprehend what the story was about.[7]

Teachers can help circumvent this problem through better prior instruction and making certain that students are aware of their obligations with respect to comprehending the passage before administering the test.

Reading Comprehension Tests

Now that the complexity of reading comprehension has been at least partially exposed, the tests that are commonly used to measure it can be investigated. There are a variety of reading comprehension tests that are commonly used in second language classrooms. Each test has certain strengths and weaknesses.

Since the focus of this investigation is to review tests that measure comprehension, discrete-point tests will not be given consideration. Oller maintains that discrete-point tests are useful for assessing a single point of grammar, phonology, or vocabulary, but do not require the reader to understand the text.[8] Thus, only integrative tests or tests that require the reader to attend to the global meaning of the passage will be reviewed.

Perhaps the most popular reading comprehension instrument is the question-answer test. The readers must provide answers orally or in writing to questions based on the text. Asking questions of oneself about the content of a passage is a natural consequence of the reading process. Nevertheless, it is difficult to construct a question-answer test that is not flawed.

There are a number of complications to consider before constructing a question-answer test. For example, Bormuth maintains that the difficulty level of the passage may not be reflected in the difficulty level of the test items themselves.[9] In other words, a student may understand the text but be incapable of understanding a particular question. Furthermore, this test measures speaking or writing skills as well as the ability to read. A student may comprehend the passage, but be unable to formulate an acceptable answer simply because of a lack of proficiency in oral or writing skills. This condition may hold true even when the student is allowed to respond in his or her native language as opposed to the target language.

In another of Bormuth's critiques, he asserts that any set of questions chosen to test how well a student has comprehended a reading selection is nothing more than a sample of all possible test questions that could be written about the selection. There is no guarantee that the sample of test questions is unbiased. The manner in which many second language teachers select text comprehension questions is not subject to validity control from external sources.[10]

It is often possible for a student to perform well on a question-answer test without comprehending the material. Goodman provides a striking example of this problem.

> A marlup was poving his kump. Parmily a narg horped some whev in his kump. "Why did vump horp whev in my frinkle kump?" the marlup jufd the narg . . .
> Answer in complete sentences:
> 1. What did the narg horp in the marlup's kump?
> 2. What did the marlup juf the narg? . . .
> Do these questions resemble the kind found in school tests of comprehension? If they do, then what is being tested is not the ability to decode the passage, but the ability to manipulate the language.[11]

Unfortunately, many tests that resemble Goodman's example can be found in second language classrooms. Students observe that it is possible to match a sequence of words in a question with the same sequence of words in the text and thereby be led directly to the answer.

Many test-writers pose questions in lock-step fashion. That is to say, the answer to question one can be found in line one of the text. The answer to question two can be found in line three, etc. Sometimes a question can be answered without even looking at the text. For example, "What is the capital city of Argentina?" can be answered by means of the test-taker's general background knowledge rather than by means of comprehending any passage.

Sentence-completion tests are somewhat similar to question-answer tests. However, the teacher poses an incomplete question or statement that students attempt to answer based on their understanding of the passage. As is the case with question-answer tests, the test-writer must avoid a situation where students are merely matching a sequence of words in the question with a sequence of words in the passage and then copying the answer. The sentence-completion test also comes dangerously close to resembling a discrete-point test (fill-in-the-blank test). Since measuring comprehension is the goal of this testing procedure, it is important to avoid items that may be answered with a single word. Nevertheless, sentence-completion tests have some positive assets. They are relatively easy to construct and grade.

The multiple-choice test can provide a useful measure of reading comprehension. However, a student may comprehend the reading material, but not understand the test items. The introductory question or statement and the alternative answers may not adequately represent the content of the passage. A given test item may be too difficult for the level of the students or it may simply be too confusing. This problem often surfaces because the correct answers must not be too obvious, otherwise many students will respond correctly regardless of their level of understanding of the passage. Therefore, the incorrect alternatives must be highly plausible, but at the same time decisively false.

The writer of a multiple-choice test must avoid giving the students extraneous clues such as unknowingly creating a test item in which three of the alternatives belong to the same syntactic or semantic category and

the fourth alternative, which happens to be the correct answer, does not belong to the same category. In this case, the test-taker may identify the correct answer as a result of perceiving a pattern rather than comprehending the material. The multiple-choice test has the advantage of not being dependent on writing skills. Generally speaking, all the student is required to do is circle the correct response. The multiple-choice test is also very easy to grade.

The written or oral summary requires a student to utilize many skills that go beyond reading comprehension. In addition to understanding the passage, the student must be able to identify the main ideas of the passage and organize them into a coherent, sequential whole. A student who possesses exceptional ability in oral expression or in writing will do reasonably well on the test regardless of the accuracy of the content summary. Teachers are often swayed by the style and persuasiveness of a skillful speaker or writer. A negative scoring effect frequently occurs if the test-taker is not skilled in speaking or writing. Thus, the oral or written summary is notoriously open to teacher subjectivity, whereas the more objective short answer test lends itself to unbiased grading.

Furthermore, the oral or written summary is dependent to a great extent on memory. Not only must students organize the summary and express themselves well, but they must recall a substantial amount of the passage content in order to obtain a good grade. No matter how well students comprehend a passage, recall is an essential element of summary tests.

The advantage of the oral or written summary is quite obvious. It requires absolutely no teacher preparation time in advance. However, the teacher must be prepared to spend a considerable amount of time grading the summaries.

There can be little doubt that translating requires students to comprehend the passage, but translations are subject to many of the same drawbacks that plague summary tests. Readers may understand the passage, and yet be unable to render the text adequately in their own native language. Once again, the test-takers must be skillful in the area of speaking or writing in order to convince the teacher that they understand the text. Students who speak or write well will score higher than other students who are less skilled in these areas. Translation may be viewed as an activity useful for some forms of instructional practice, but obviously requires

abilities that exceed comprehending the text. As is the case with oral or written summary tests, translations require very little prior preparation but are extremely time consuming to correct.

The cloze procedure has enjoyed considerable popularity among some practitioners of the second language teaching profession. It consists of systematically deleting words from selected passages and then directing the students to complete the blanks with the best possible answer. Students use the unchanged portions of the passage as the meaningful context that allows them to decide how to complete the blanks. Unfortunately, a student may understand the context material very well and still lack the vocabulary knowledge or ideational fluency to successfully complete the blanks.

Shanahan *et al.* scrambled the order of cloze sentences within several passages and discovered that most of the students were able to complete scrambled cloze tasks as easily as sequential cloze tasks.[12] These results indicated that the cloze procedure may not be an effective measure of global comprehension. Shanahan's findings seem to question cloze sensitivity to cohesive relationships.

Bormuth determined that an exact answer score of 44 percent on a cloze test was equivalent to a 75 percent score on a sentence completion test, and that 57 percent on a cloze test was equivalent to a 90 percent score on a sentence-completion test.[13] Bormuth's numbers are widely accepted as accurate indicators of how the cloze test compares to conventional comprehension tests. In any case, it seems evident that the cloze procedure must measure abilities beyond comprehension.

On the positive side, it is extremely convenient to delete every sixth or seventh word from a passage and then distribute it to the students. Likewise, grading is not difficult if the exact-word scoring procedure is utilized. Thus, only a small amount of effort is required to prepare and to correct a cloze test.

Conclusions and Recommendations

Given the preceding information as a context for understanding the nature of reading comprehension tests, the initial question can be addressed. Reading comprehension tests measure several skills that extend far beyond merely comprehending the passage. Many productive skills,

such as verbal or written fluency, recognition, recall, and organization are frequently involved in successfully completing the examination. As second language educators we should avoid grading our students' performance without reflecting on the shortcomings of the tests themselves. We should not label our students as poor comprehenders based on tests that often depend on factors outside the realm of comprehension. If we increase our awareness of the weaknesses of the various test instruments, we should be able to make informed decisions about how to compensate for their frailties.

Notes

1. Kenneth S. Goodman, "Reading: A Psycholinguistic Guessing Game," in *Theoretical Models and Processes of Reading*, ed. H. Singer (Newark, DE: International Reading Association, 1970), pp. 259-271; Frank Smith, *Psycholinguistics and Reading* (New York: Holt, Rinehart and Winston, 1973).
2. Kenneth S. Goodman, "Psycholinguistic Universals of the Reading Process," in *Psycholinguistics and Reading*, ed. F. Smith (New York: Holt, Rinehart and Winston, 1973), pp. 21-27.
3. V. E. Hanzeli, "The Effectiveness of Cloze Tests in Measuring the Competence of Students of French in an Academic Setting," *The French Review* 6 (1977), 865-874; B.W. Mott, "A Miscue Analysis of German Speakers Reading in German and English," in *Linguistics and Literacy: Series One*, ed. Sarah Hudelson (Washington, DC: Center for Applied Linguistics, 1981), pp. 54-68.
4. Matt A. Clarke, "Reading in Spanish and English: Evidence from Adult ESL Students," *Language Learning* XXXIX (1979), 121-145.
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6. Robert Thorndike, "Reading as Reasoning," *Reading Research Quarterly* 9 (1973), 135-147; Herbert J. Klausmeier, "Instructional Design and Teaching of Concept," in *Cognitive Learning in Children*, ed. Joel Levin and Vernon Allen (New York: Academic Press Inc., 1976).
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8. John W. Oller, "Discrete-Point versus Tests of Integrative Skills," in *Focus on the Learner: Pragmatic Perspective for the Language Teacher*, ed. J.W. Oller (Rowley, MA.: Newbury House, 1973).
9. J. R. Bormuth, "Factor Validity of Cloze Tests as Measures of Reading Comprehension," *Reading Research Quarterly* IV, No. 3 (1969), 35.
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11. Ken S. Goodman, *The Psycholinguistic Nature of the Reading Process* (Detroit: Wayne State University Press, 1968), pp. 23-25.
12. T. Shanahan *et al.*, "Cloze as a Measure of Intrasentential Comprehension," *Reading Research Quarterly* XVII, No. 2 (1982), 229-254.
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6
Language Teachers and Technophobia

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We are all only too aware that over the past few years absolutely ingenious devices have been developed which could increase our success at foreign language teaching and give us some status in a society where innovative use of technology is so highly respected. The satellite dish can bring us foreign language broadcasts from all over the world. The tremendous possibilities of the computer as a teaching tool need hardly be reiterated: anybody who has read a professional journal or attended a conference lately cannot have missed the message. The interactive videodisc is being heralded now as the most flexible piece of sophisticated educational technology created.[1] These exciting innovations will provide us with a veritable explosion of language teaching options—that is, as soon as we learn how to make them work.

The truth is that the majority of us probably have a nice tape recorder at home. We make use of the overhead projector in class quite a bit, perhaps. At the end of the year we show a film or videotape on holidays in Germany. We have forgotten about the language lab down the hall because it ended up being such a bother. And we know somebody in the department who is really caught up in computers. "But not me," we say (under our breaths now, for it is becoming rather unfashionable to say so aloud). "Not me. I am terrible when it comes to machines—something always messes up. I just know I will push the wrong button and ruin the whole thing." If you recognize yourself in that little internal commentary, know that you are not alone: many, perhaps most, language teachers have "technophobia."

Technophobia is characterized by a feeling of being overwhelmed and incompetent when facing a piece of audiovisual equipment, reluctance to push a button on an unfamiliar machine, and panic when the

machine does not perform as expected. We have a tendency to generalize that this will occur consistently in our attempts to work with all AV aids, because we are inherently unable to operate a mechanical or electronic device. Actually, the term "phobia" is inappropriate in this context. It is a term used in psychology, defined in Webster's as "an irrational, persistent fear or dread." Very few of us truly shrink in fear at the sight of a microwave oven; we just feel rather clumsy around complex, unfamiliar machines, and panic-stricken when they do not function smoothly. As McCoy and Weible say, "It is not really illogical to be frightened of computers. They are, to be sure, harmless in themselves. They become frightening only when one plugs them in, turns them on, and loads a program."[2]

What lies at the root of our technophobia? Is it really some sort of personal weakness, a general inability to accept the new, to expand our minds, to keep apace? Are we all going to be the losers in this Darwinian struggle for technological adeptness? Will we stumble out of our classrooms clutching our mimeographed handouts in redfaced embarrassment because a computer appeared unbidden one morning and we were unable to operate it?

I exaggerate only to make a point. Were we unable to expand our minds to accommodate new systems of thought, none of us would have excelled at learning a new language. And we have a history of jumping onto bandwagons. No, unwillingness to venture is probably not a good explanation.

Although it is for each of us a very real personal problem, technophobia is actually a "social disease" arising from very human, pervasive social circumstances.

Technophobia: A Social Disease

Technology, like food, is laden with cultural meaning, and the introduction of new tools into a society is a cultural phenomenon. In determining a machine's actual usefulness for a given group, it is far too simplistic to consider only what a machine is capable of doing. One must consider the social dynamics of the group, be it a developing nation, a corporation, or a classroom. Seymour Papert, a visionary in the field of computers and child learning, recognizes this: "What is happening now is an empirical

question. What can happen is a tech nical question. But what will happen is a political question, depending on social choices."[3]

Most discussions of technology focus too narrowly on the second question, on what can be done. I intend to address the first question, what is being done. The third question, what will be done, will be yours to address. I believe that a new awareness of your choices will give you a new sense of responsibility and, even better, freedom from the feeling of powerlessness that underlies a fear of technology.

So to examine our own fears, let us examine the image of technology prevalent in our society today, as it surfaces in the media and in popular opinion.

Producers of high-tech equipment are in fierce competition, and their marketing approaches stress competition, an emphasis that reverberates in the media and in popular attitude. You will be "better" than "them" if you use clever gadgets. The more gadgets, and the cleverer, the more you can do. The focus is completely on the exciting things that the machine can do. What you actually do with it is less important than the impression you project of your capability. No distinction is made between the machine's potential and what you actually do with it. Human and technological capabilities are seen as one because of two widespread and inaccurate assumptions about technology: one, it works by itself; and two, it works perfectly.

These assumptions lead to a frequently expressed belief that machines will replace humans and take over society. Since they work perfectly, they are better than we are. Since they are self-sufficient, they are entering our society and our workplaces without our having chosen to admit them. We feel that we are not only using machines to compete with each other, but that the machines themselves are pitted against us. One step further lies the Darwinian notion that machines are clever and powerful—they will survive. Those humans who ally themselves with machinery will survive. Those who do not, will not.

Phobia or Defense Mechanism?

One can react personally to the prevalent cultural concepts about technology in various ways. One can be stimulated by the challenge, ready to ride the wave of opportunity, impatient with those who drag their feet.

Or one can adopt a defensive posture, either by being outspokenly negative or by using quiet avoidance techniques, but trying to believe deep down that one's own survival and self-worth are not truly threatened by ignorance of technology.

Do you recognize yourself again? I maintain that most language teachers regarded as "phobic" are actually defensive. In this posture they approach every workshop, display, and article on technological teaching aids. Unfortunately, the tone of the publicity aimed at these defenses varies only slightly from the media hype. If on the surface the message is "user-friendly," it still basically delivers a commandment and a threat: you *must* learn about the newest technology or you will be left behind. If purveyors of the message are frustrated at the lack of response, they strengthen or sweeten their words. But the approach is basically the same as before, and so is the effect: the language teacher feels pressured, and retreats. What we have here has little to do with electronics. This is a communication problem.

Reality: The Equipment in the School

The situation does not get much better when equipment is set up in the school. The vision of a perfect and independent machine, and the enchantment with what can ideally be done, influence those who decide what equipment is to be purchased.

To make matters worse, these decisions are not always made by classroom teachers. The biggest mistake made in educational settings is to ignore the personnel needs that result from decisions to purchase equipment. No executive would dream of opening a new division to expand services without at the same time hiring someone to manage the operation. Yet we install a new language lab or add microcomputers to our media center, forgetting that additional staff is required to administer the system, do repairs, and, most important, educate potential users and influence the quality of materials.

The teacher, whose defenses are already well developed, is now under real pressure to use the equipment and justify the administration's decision. There is pressure not only to learn the operation techniques, but also to develop materials and to find more ways in which the equipment could be useful.

Is it any wonder that equipment lies unused? The teacher must now *create the need* for the new technology—often without any training—simply because the machines have already been invented and acquired! Reaction to such a state of affairs varies among individuals. Most avoid the equipment, feeling that they are doing quite adequately without it. Although they are interested in self-improvement and in being innovative, the time investment seems too great and the reward too dubious.

A few discover a flair for such matters. Many from the field of language learning do remarkable work seeking out suitable applications: then they write it up in articles, deploring their colleagues' attitudes and delivering the same old ultimatum in a new form.

There are some, though, who are curious and willing to try something new. This is the critical group, for they are not yet completely defensive. The positive or negative nature of their experience will reach the ears of the less interested group and possibly influence them as well. What these tentative experimenters do not need is a pep talk on the glories of automation. What they do need is a polite invitation and some useful guidance. They will invariably encounter problems that are typical of first-time users, but which they did not expect: the materials taught are inadequate or reflect outdated methodologies; creating and producing useful new materials is complex and time-consuming; and inevitably something goes wrong with the machine, which is neither self-sufficient nor perfect.

Treating the Symptoms

At this critical point, technophobia is either contracted or averted. The new user feels out of control and embarrassed. Machines work perfectly, and humans who do not work perfectly with them will not survive. So a machine malfunction is impossible and human error impermissible. The teacher is ready to take the blame for the disorder and be written off as a loser in the technological power game. It is at this point that the teacher needs the most support; unfortunately, very little is provided. The equipment salesperson has left long ago; the administrator is not interested in hearing what went wrong; colleagues cannot figure out why it went so badly for you since it always works for them. A quiet reminder of certain steps that may have been omitted, a bit of encouragement to try again, a little more explanation, or a simply calm presence may be all that is

needed to reassure the novice that the consequences of an error are not as grave as feared.

In the absence of such support, there are a few things that technophobics should keep in mind to see themselves through a tense encounter with a new machine.

1. *Remember what you want to accomplish.* If you wish to test listening comprehension of a specific passage, find out if and how the machine can help. Do not get overly involved at first with what else the equipment can do. Have a specific objective in mind from the start, and keep it in mind throughout the entire process.
2. *You are not proving yourself in any way.* Neither your career nor your survival hinges on whether this machine works well for you. Your social status or your professional standing do not depend on the machine's smooth operation. You did not invent the device. If anything is on the line, it is the machine itself. If it does not prove to be of benefit to you, it may well need improvement or be unsuitable to its purpose.
3. *You cannot ruin the equipment.* This is even more true with electronic than with mechanical equipment. Under no circumstance will a piece of educational technology blow up or catch fire because you have pushed the wrong button. As absurd as that may sound, it is frequently the image underlying your tendency to "freeze" when you must push a button.
4. *An error on your part is a step in the learning process, not a failure or a sign of inadequacy. Errors are to be expected.* You have heard that before. You have no doubt said it yourself many times to your language students. Surely you can be as tolerant with yourself as you are with your beginners, and allow yourself time to learn and room to err.

The Cure Is Prevention

Calmly defining our priorities and needs to ourselves may relieve some of the pressure, but however helpful personal relaxation techniques may be in situations where support is inadequate, they are merely an adjustment to unsatisfactory conditions. Speaking out may help eliminate them.

Remember, the teacher is the consumer in this situation. Our goal is to teach languages, and technology and its representatives are in a position to support us. Sometimes our professional self-doubt traps us into believing that the opposite is true, that the primary goal is to use technology, and that language pedagogy is obligated to contribute to the accomplishment of that goal. The bottom line is that if the technology is not helpful, we need not and probably should not use it. If it is potentially helpful, but very inconvenient to use, it will most likely not be used.

If you have not had much experience with the new educational technology or have not believed what you have read or heard, please take my word that current innovations do have the potential to help us a great deal. They can allow us to expand our creativity significantly and save us time. But as stated earlier, potential is not enough. Certain things are necessary to assure their successful integration into our work culture.

A key factor is material. We are interested in new, creative teaching materials. The means of presenting those materials is of secondary interest. A computer is only as good as its software, and hardware is improving faster than software is being created. That is a problem, but it does not change our priorities. A film projector is uninteresting without a good film. Many of our language labs have become very sophisticated, yet they are unattractive to students and teachers alike due to the outdated, uninspiring nature of much recorded material. A computer becomes much more interesting if there is available a methodologically sound program on the use of the preterite in Spanish, or a classroom management record-keeping package.

The producers of high-technology do not realize that we value materials over equipment, or ends over means. That is our fault. We have not fully exercised our power as consumers; we have not made our needs known. Through our contacts with sales representatives it would be easy to spread the awareness that we are first interested in quality materials, then in suitable, adaptable, affordable equipment. It would be more difficult to let them know exactly what types of materials—on exactly which topics, using which types of approaches, accomplishing which objectives—we had in mind. Yet communicating this information is our greatest responsibility if we wish to turn the pressure we dislike into the support we need.

Representatives of technology may not like our new expectations. Perhaps they had hoped that we would write the software, so they could

just invent, improve, and sell the equipment. Now we are asking them to do it, so that we can teach.

Neither teachers nor technologists can do it all. Open dialogue is the only way to a mutually beneficial relationship. A second factor necessary to the introduction of new tools to our world is people.

Inventing equipment, installing it in the school, and intimidating teachers into using it is not working, as we have seen. Perhaps we have not spoken up about it, not really knowing if we should, but we have a responsibility to ourselves and others to do so. We can let the electronics companies and the publishing firms know that we require excellent materials produced by people involved in languages and language teaching. We can let our administration know that staff sensitive to a language teacher's needs is a necessary accompaniment to new (or old) equipment. By articulating these demands we can not only acquire the support we need, but we can also help to open up entirely new career options for our students and for our colleagues who cannot find a way into teaching or need a way out. We can substantiate our claim that learning a foreign language is advantageous to those who embrace other careers, those offering support services to us. We can prepare our students for such positions, be flexible about interdisciplinary programs where we ourselves cannot provide full preparation, support our colleagues who become actively involved in language-learning technology by giving them released time, funds, and respect.

One of my mentors, Dr. James Alatis, wrote: "Indeed technology can be destructive if it fails to function in response to a specific and clearly defined objective, or if its application is not based on genuine needs."[4] The destruction which occurs is of human confidence, and the aftermath is technophobia.

Technophobia can be prevented with clear-headed communication among language teachers, administrators, and representatives of technology interests. If we approach technology with our priorities and needs in mind we can make intelligent decisions as to whether or not it can serve us. If we communicate our priorities and needs, we can ensure that it *will* serve us.

Notes

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2. Ibid, p. 140.
3. Seymour Papert, *Mindstorms: Children, Computers, and Powerful Ideas* (New York: Basic Books, Inc., 1980), p. 29.
4. James Alatis, "The Application of Instructional Technology to Language Learning," *Calico Journal* (1983), p.11.

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7

Computer Lesson Design for Elementary French: A Methodological Approach

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If teachers are to take advantage of the computer's unique capabilities, Computer Assisted Instruction (CAI) must be based on effective methodology. Some CAI materials claim to contribute to any program, but they are most effective when coordinated with an established language learning curriculum. This kind of methodological cohesion in the language program has a reciprocal nature: effective computerized lessons are designed using sound pedagogical principles while the overall language learning program is enriched by access to the new technology.

Inductive learning, personalization, meaningfulness, and affective motivation are all characteristic of the first-year course materials at Indiana University. Vocabulary and grammatical structures are presented repeatedly, in cycles, and the CAI approach is especially helpful in reinforcing previously learned material. By taking advantage of supplemental practice provided by the computer, teachers can allocate class time for communicative activities that allow increased human interaction.

CAI units treating general topics learned in first-semester French (use of articles, formulation and use of verb tenses, etc.) are being developed to be strategically integrated into a flexible language program. Control of vocabulary and structures is provided by coordinating CAI and the course textbook. Computer graphics and simulation add unique meaningful devices. Affective appeal, or "user friendliness," is enhanced by positive reinforcement statements given for individual student responses as well as for overall performance. The exercises are designed to follow a sequence

beginning with mechanical practice, moving to the more meaningful, open-ended exercises. Learner success is measured in the final test, taken when the student feels ready.

Application in a Sample Unit

Keeping selected elements of good CAI design in mind, a catalog of units was devised for topics typically presented in first-semester French at Indiana University. In organizing the design of this instructional program, a systematic process was devised to facilitate the development of computerized material. The design, illustrated in Figure 1, leads the curriculum planner from preliminary review of literature through unit design and programming to the first field test. Subsequent refinement and a plan for implementation complete the process.

The first unit, "Quelle huere est-il?", is tailored to fit in with the course materials currently in use. The lessons are designed for the microcomputer and are recorded on diskettes. Programming was done using "Super Pilot II," an authoring language created by Apple Computers.

A high degree of independence is afforded students working through the computer unit. They decide where to begin by choosing one of three alternatives: (a) the pre-test, (b) any one of the lessons (1-3) or (c) the final test. Depending on the option selected, students' performance will determine how they will be routed through the exercises. Good students can move quickly through the unit, whereas students who need more explanation and practice can get it. In order to move from one lesson to the next as quickly as possible, students must perform successfully. Since attainment of an objective is often defined in CAI as 90% accuracy, we require this percentage for successful completion of lessons 1 and 2. Lesson 3 is a more open-ended exercise with focus on the contextual use of time expressions, and thus in a sense "rewards" the student for success in parts one and two. Should students decide to tackle the final test before trying the pre-test or any of the lessons, a score of at least 90% will allow them to skip the extra practice completely if desired. (See Figure 2.)

The normal sequence for the unit on telling time would have the student begin at the pre-test or Lesson 1, follow to Lesson 2 and finally to Lesson 3 before attempting the final test. In the pre test, the student attempts sample problems that reflect the level of difficulty of Lessons 1

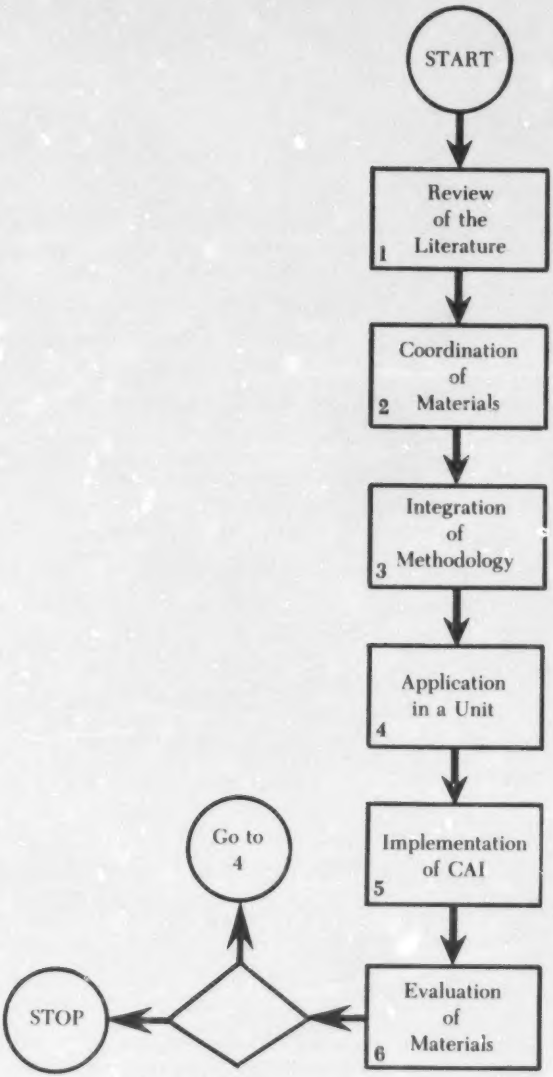

Figure 1. Linear design for creation of CAI materials.

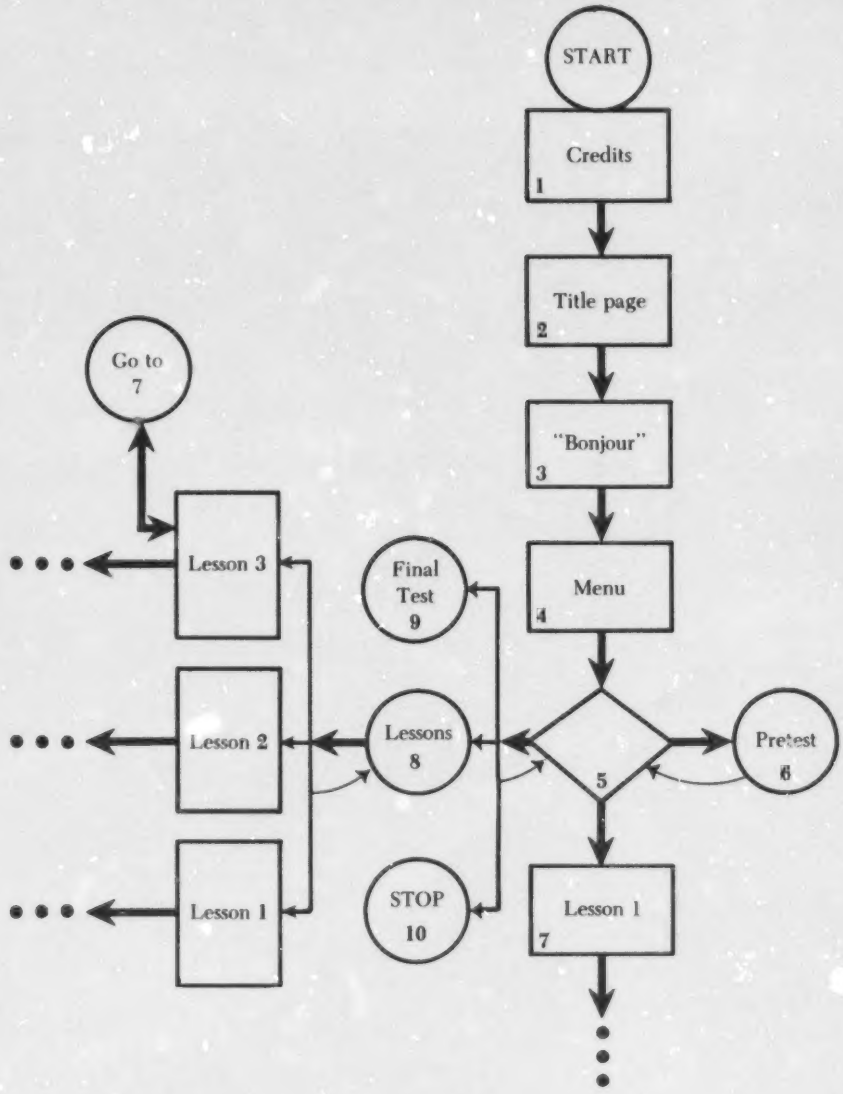

Figure 2. Branching design for "Quelle heure est-il?"

and 2. Results of the pre-test will help the student decide where to go next in the unit. In the same way, scores from the exercises in Lessons 1 and 2 indicate whether the students have sufficiently mastered the material in those sections.

Lesson 1 has two parts: a tutorial followed by drill and practice. The tutorial assumes the work of a good tutor in presenting new material or in providing remedial help. The drill and practice provides reinforcement beyond that normally afforded in the classroom; its format is essentially question-and-answer. The complex branching system allows learners to determine their own path through the unit. Good students may move directly to the simulation and final test if they like; slower students may work through the tutorials and, in addition, have access to mini-reviews and a glossary. Feedback on the student's progress is constantly available in the form of comments and score reports. Part A, the tutorial, illustrates selected times including simple hours, half-hours, quarter-hours, minutes before, minutes after, noon and midnight. As each example is shown, a practice problem appears for the student to solve. Given the stimulus of a clock face, students identify the correct time from choices given in French. Recognition of correct responses is tested by giving students a choice of answers *a*, *b*, or *c*.

Rapid performance in a multiple-choice or short answer format provides an added motivating factor while minimizing focus on student typing skills. When a wrong answer is typed in, students see a graphic representation of the wrong answer and the right answer for comparison. If students earn a score of 90% or better, they are encouraged to go on to Part B, which provides additional practice. If the score is lower than 90%, they may refer to a HELP file for a brief deductive presentation of the material. A glossary is also available. Graphics vary to show an array of time-telling devices (watches and digital clocks, for example), and a record is kept of right and wrong answers.

In choosing Lesson 2, students first go through a brief tutorial that teaches them to convert from conventional time to a 24-hour clock. Then students practice conversions by typing in the digits for the official 24-hour time that corresponds to the hour shown on a clock face. The relative amount of time and effort the student expends in responding is kept to a minimum by eliciting these brief answers. Here, an optional culture capsule provides information about train travel in France. The student has an

unlimited number of tries, with positive reinforcement for a job well done. Help is available in the form of a mini-review explanation of the conversion strategy.

In Lesson 3 students are presented with a simulation during which they use time expressions in context as they make decisions about weekend train travel from Paris to one of five cities in France. Students choose destinations and then make appropriate time conversions based on an official train schedule and questions asked by the computer. In establishing the details of round trip travel plans, students also encounter helpful cultural information imbedded in the context of the travel situation. Once students have successfully completed travel arrangements, they are rewarded with graphics illustrating the city visited. Upon returning to Paris, students may choose another city as destination. When ready they may take the final test to conclude work in "Quelle heure est-il?"

Evaluation of the Unit

Once initial programming of the lessons has been completed, the CAI materials must be field tested. At Indiana University, a random sample of students from first and second semester classes will be asked to try out the "Quelle heure est-il?" unit. Informal teacher observation of individuals and small groups using the computerized lessons, and students' written reactions to a printed questionnaire, will be considered in planning revisions of the programmed exercises.

Implementation of CAI

Before implementing CAI language learning lessons, it is necessary to make a few practical judgments about equipment and personnel. Since the language laboratory at Indiana University is not equipped with microcomputers, student access to the necessary equipment is highly limited. Even so, reproduction of computerized lessons on diskettes can be accomplished at minimal cost to students wishing to use the materials. Should results of a wide-scale field test and evaluation indicate significant success in the learning of material presented on a microcomputer program, recommendations will be made for additional language laboratory equipment. Availability of the needed equipment would ensure that

students have access to any computer software developed specifically for their language learning program.

By appealing to a large number of learners and learning styles, well designed CAI materials become more cost-effective, rendering their production more feasible. By using the systematic process described, time needed to design, program, and implement Computer Assisted Instruction is reduced. Spending less time in the design phase allows more for production of lessons.

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8
Oral Literature:
Making Use of Your Community

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Oral literature as a tool for foreign language instruction is an often overlooked and neglected resource, yet one which is readily available to foreign language instructors and students who wish to seek it. Many communities have ethnic and linguistic minorities which offer possibilities for collecting oral literature and turning this literature to pedagogical uses. Before undertaking such a project, the instructor needs to be aware of what folk literature is, some possible hints and pitfalls for the collection of oral literature, and some examples of oral literature which may be found in the local community.

What? Where? Why?

Before the actual collection of oral literature, it is well to define it. Oral literature, as perceived by Américo and Raymund Paredes, is the unofficial heritage of a people which is passed from one to another by word of mouth.[1] It is not a stagnant but a dynamic force which reflects the creative activity of its transmitters as the surroundings and attitudes change.[2] What students may find today in the United States is an amalgam of European and New World heritages that are extremely difficult to separate.[3] Oral literature, as a variegated and multifaceted expression of a people, may include the following forms: proverbs, riddles, folk speech, folk drama, folk poetry, folk beliefs, folk narratives, myths, fairy tales, legends, folk songs, tales, fables, chants, yodels, curses, toasts, laments, graffiti, jokes, and other expressions of folk humor.

To find examples of the above, one need look no further than the home community. In some communities there is an easily identifiable source of folk literature, e.g., Chicanos in the Southwest, Germans in Pennsylvania, and French speakers in the Northeast. One need only contact a representative of these groups in order to establish a base for collection. In other communities, however, it may be necessary to resort to other means. Some possibilities include the following: soliciting contacts through an ad in the local paper, contacting key figures in the community (mayors, social workers, religious leaders, school superintendents), minority group leaders, state historical societies, homes for the elderly. When all else fails, the phone directory has proven to be a likely source of possible informants.

The reasons for collecting oral literature are many, the most obvious being the preservation of these forms of literary expression before the total acculturation of the folk group or the death of the individual informant occurs. Less obvious, but more important to a student of foreign languages, is the potential development of the traditional four language skills of listening, speaking, reading, and writing. One or more of these skills is involved in each phase of the collecting process.

In addition, students benefit from the use of authentic linguistic and cultural material. The cultural information gained from the materials collected is valuable to the understanding of that group's role in society. The contact with native speakers and active use of language contribute to a higher degree of motivation in language learning and the subsequent retention of a student in a language program.

Oral literature may also serve as its own *raison d'être* in that analysis of form and content may lead to a greater appreciation of literature in general. The traditional topics of theme, plot, structure, motifs, etc. are applicable to oral literature.

Extrinsic approaches to oral literature can yield interesting information about the socio-historical, socio-cultural, and historical-geographical development of a particular group. Insights into ideologies and beliefs of the individual informants are often the by-products of a discussion of a piece of oral literature. Further consideration may be given to the functional, emotional, psychoanalytical, cross-cultural and didactic purposes of oral literature.

Do's and Don'ts

Before the foreign language instructor has students collect samples of oral literature from residents in the local community, there are several helpful hints as well as pitfalls which need to be mentioned. Based on actual field work experience, these do's and don'ts can be categorized in the following three phases: 1) preparation for the interview; 2) actual recording of the oral literature; 3) activities following the interview. The success or failure of individual student projects will depend greatly on the amount of planning and preparation which goes into each of the three phases of the project.

Preparation for such a project can begin in the classroom during the very first class meeting. Assuming that the students have found a willing informant, the first order of business is to procure some recording equipment for the interviews. The students should be encouraged to purchase or lease top quality recording equipment. In the event that a budget does not permit this, the usual small recorders for home use from the local department store may suffice. The recorder also should be adaptable to either direct or alternate sources of power since one needs to be prepared for lack of electricity or a power outage. One should have fresh batteries as an alternate power source. It is a good idea to take an extension cord along for those homes in which the electrical outlets are not conveniently located.

The cassette tapes that one uses for such work ought to be of good quality and either sixty or ninety minutes in lengtl. Less recording time causes too many interruptions, while more than ninety-minute tapes are likely to be less durable and may break during playback.

In addition, an external microphone of the clip-on type is recommended for the best quality recording and the elimination of extraneous background noise. The built-in microphone, a common feature of most recorders today, is less sensitive to the voices being taped, and more sensitive to the noise of the recorder itself, particularly if placed on a hard surface. The clip-on microphone may make the informant self-conscious at first, but is soon forgotten as the recall of oral literature begins. The site likewise ought to be suitable for recording. Usually, but not always, this will be the informant's residence or a mutually agreeable meeting place. See that the acoustics of the room are conducive to good quality recording

and that there is no excessive noise from traffic, children playing, or even echoes from the room itself. However, collectors of oral literature should not shy away from recordings which carry sounds that lend verisimilitude to the material.

Students ought to limit the number of people speaking into the recorder at one time. Usually this means that only one person speaks at a time unless a system of alternation has been worked out. Without a prearranged system two speakers may talk at once, or perhaps even worse, disagree and argue for several minutes on tape. The difficulties are compounded under those circumstances when the student attempts to transcribe the contents and discovers very little material of any use after several hours of recording.

If the informants are older, consider the times of day when they are most alert. Part of the human consideration includes assuring the informant that everything is proceeding well and that the information gained will not be misused. In any kind of fieldwork, it is recommended that the informant sign a release form indicating permission to use such materials.[4]

Students need to conduct some mock interviews as a part of their own preparation. This can very easily be accomplished with peers in the class, with foreign students, or with the instructor. They need to learn the techniques of eliciting information from informants in the target language. If students are not specific enough in their requests, they probably will be disappointed in the response. Mock interviews need to be done several times with the equipment, so that students get into the habit of turning the recorder on, pressing the "record" and "play" buttons, and adjusting volume and tone. There is nothing more embarrassing than to discover that nothing was taped because the "record" button was not pressed.

During the recording session itself there are technological as well as human factors to be considered. First, in setting up the equipment one should always check to see that the recorder is functioning at the desired level of volume control. With automatic volume control, this is less a problem, but there may still need to be an adjustment in the tone level. Second, the student ought to collect pertinent biographical information about the speaker prior to the recording. See suggested data sheet below.

Informant Data Sheet

1. Name:
2. Date of interview:
3. Date of birth:
4. Place of birth:
5. Educational background of informant:
6. Immigration to U.S.:
7. Place of origin of parents or grandparents:
8. Places of residence since birth:
9. Current residence:
10. Profession of informant:
11. Source of contact:
12. Language or languages spoken during interview:
13. Recorded at:
14. Collector:
15. Notes:

Where the informant has lived is especially important since there could be various influences on the language as well as the oral literature of the speaker.

Third, the student should seek to make the informant as comfortable and relaxed as possible. The interviewer can do much toward this by not fumbling with the equipment. Fourth, the student ought to ensure that the informant does most of the talking. The entire purpose for the recording is to elicit information from the speaker and not just have them say "yes" or "no." The length of the interview session ought to be reasonable—not longer than a couple of hours. The students ought not be discourged if a second visit is required, for many times the first one may serve just to get acquainted.

Fifth, it is recommended that the interviewer, in addition to listening for follow-up questions, take some notes during the recording session as an outline for the transcription. At the conclusion of the session each tape should be carefully marked with the name and address of the informant, content and date. It is also highly recommended that a copy be made of the tape, so that in case of accident the master will be preserved.

Students ought to begin transcribing as soon as possible after the interview. Having experienced the recording session is an important memory aid, particularly for those difficult places where the speaker either misspoke or made extensive use of linking devices such as sandhi and clitics. Using their notes, students ought to make a topical outline of the material first before attempting a more exact and narrow transcription. Even after the outline is finished, students will probably need to leave some gaps for the more difficult passages. They ought not dwell on the problem areas but go on to complete as much as possible. They should not correct nonstandard language. The only editing recommended is where there is extraneous noncommunicative background noise which would not contribute to the final product. Students ought to have several different types of dictionaries at their disposal before they attempt a transcription. Once the students are finished with the transcription, they ought to type it in final form and submit it along with a copy of the tape and the notes. The instructor is then able to compare the notes and finished copy to see the steps which the student followed. The student needs to be assured that the end product will probably not be perfect, especially not the first time.

Students at Morningside College have participated in two quite different versions of the oral literature project depending upon the language they are studying. Students of conversational German have conducted live interviews with native speakers of German, but the purpose was more to use the language than to collect samples. Students of Spanish, on the other hand, collected samples of oral literature in much the same fashion as outlined above. The evaluation of the project was quite positive by the instructor and students alike. Students commented specifically that they thought contact with a native speaker was a valuable experience, especially for their listening and speaking skills. In addition, they were able to collect a variety of oral literature which can be later analyzed for themes, motifs, structure, and plot. The project was certainly not without difficulties as they struggled many hours with the transcriptions, but when they were finished, students had a sense of accomplishment and increased self-confidence in use of the language. They also realized that they had made an important contribution to filling the gaps in oral literature in the U.S.

Examples of Oral Literature

The following represent some examples of oral literature which could be found in any community. Space permits the listing of only four genres:

"El Perro Era El Diablo"

Esta historia es de un señor que tiene un perro y vive solo en su casa. Y cada día sale y se va al trabajo y pa' cuando vuelve del trabajo, el perro está ahí para recibirlo y le quita su sombrero y se lo alza, le trae su pipa pa' que se fume su tabaco. También le trae su tabaco, trae las mechas (sic), y trae los zapatos para que se cambie zapatos y que descanses sus pies. Día por día el perro lo atendía, atendía al señor muy bien. Pero este día que vino el señor de su trabajo no hallaba al perro, no hallaba el animal. Y lo buscó, y buscó cada cuarto de la casa afuera y adentro, y por fin lo halló abajo de la cama y le llamba al animal que se saliera, que viniera.

Y no venía. No más gruñía y ladraba de modo que se bajó, se agachó el señor a ver abajo de la mesa, . . . de la cama y lo que vio fue un animal muy furioso, unos ojos muy grandes brilliantes, unos dientes muy grandes, y cuernos en donde estaban las orejas, y el pelo del perro estaba parado, el perro estaba muy furioso. Se vía más como el diablo. Y se asustó al señor que se salío de la casa y fue directo al padre que estaba muy cercas ahí al pueblo y trajo el padre católico y el padre vino y dijo unos confesos y con agua bendita y para cuando formó a la cruz con su mano hubo como un tiro de polvo abajo de la cama y se desapareció el perro y nunca más se supo del perro, y el señor siguió viviendo ahí con miedo pero se quedó ahí porque era su casa pero no más supo del perro.

Adivinanzas

Fui a misa,
decía una grada,
voltí pa' atrás,
y no vi nada.

(la granada)

Vengo de donde vengo.
Baja la vestidura.
Y chúpame lo que tengo.
¿Qué es?

(el mango)[5]

Sprichwörter

1. Der Apfel fällt nicht weit vom Stamm.
2. Neue Besen kehren gut.
3. Zwei Fliegen mit einer Klappe schlagen.

Eine Einladung zur Hochzeit

Wir kommen nicht hergeritten,
Wir kommen sicher geschritten,
Braut und Bräutigam, sie lassen Euch bitten,
Sie lassen Euch laden insgemein,
Ihr sollt auch Hochzeitsgäste sein.
Zehn Gäns—die müssen dran,
Neunzehn Hühner, der alte Hahn,
Die sind gefüttert und so fett,
Wie ein altes Wagenbrett,
Dann kommt auch gleich die Kathrin Woess,
Und kocht auch gleich die dicken Kloess;
Sie kocht sie nach Belieben,
Und kocht auch gleich die roten Rüben.
Potz Blitz! Was fällt mir ein!
Ich hab' ja vergessen den Branntwein.
Wehn Ihr uns unser Stöcklein ziert.
So sagen wir Euch wo Ihr hingehört.[6]

An oral literature project such as the one described above enables the students to use technology for the preservation of basic forms of literature and culture. At the same time, they are also able to improve their communication skills. For foreign language teachers it is an opportunity to preserve these oral genres of the past and the present in an orderly fashion for the generations of tomorrow.[7]

Notes

1. Américo and Raymund Paredes, *Mexican-American Authors* (Boston: Houghton Mifflin Co., 1972), p. 1.
2. Stanley L. Robe, *Antología Del Saber Popular* (Los Angeles: Chicano Studies Center Publications, 1971), p. xi.
3. *ibid.*
4. This is also a recommended practice for oral historians in order to solve the problem of property rights of the interview. See Ramon O. Harris, Joseph H. Cash, Herbert T. Hoover, and Stephan R. Ward, *The Practice of Oral History: A Handbook* (Glen Rock, NJ: Microfilming Corporation of America), p. 7.
5. Dave McAlpine, *Literatura Oral Hispánica* (Arlington, VA: ERIC document ED 221 332, 1983).
6. This particular wedding invitation, although originally recorded in its oral form, can also be found in Norbert R. Dreiling, *Unsere Leute: Exodus to Freedom* (Hays, KS: Volga German Centennial Association), p. 29.
7. Teachers may request further information from the authors at the Department of Foreign Languages, Morningside College, Sioux City, IA 51106.

9
Blockbusters and Other Television Games in the Foreign Language Classroom

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Television game shows have entertained us for many years. Who can forget shows like "Concentration," "Hollywood Squares" and "Jeopardy"? Now there are newer shows like "Sale of the Century," "Go!," and "Wheel of Fortune." "Family Feud" is so popular it is on one network during the day and another in the evening. Since most of our students are familiar with some or all of the television game shows past and present, we can capitalize on their knowledge and transfer it to a learning experience in the classroom.

Games help us get away from the structure of the textbook. They are not only a diversion, but also a painless way to review any subject matter such as grammar, vocabulary, history, art, literature, and music.

All four skills can be utilized when playing these games. In this article listening, speaking, and reading skills will be emphasized, but games such as Match Game can be used for writing skills too.

Games provide competition, and this allows students of all capabilities to work together for a common cause—a win for their team. Some students who normally have a difficult time participating orally in class find it easier to respond in a game situation.

Any school can afford the necessary materials. Wealthier schools can use more complex props such as timers or game boards, but the blackboard and some construction paper will often do the job just as well.

On the following pages, we provide our version of the rules, with an

occasional variation, for several of the television games we use in our classroom. All questions can be asked in the target language, but for demonstration purposes, we will give examples in English and in Spanish.

Jeopardy

Equipment. Start with a slot board or pocket chart and five pieces of cardboard per category, or a blackboard on which you can tape five pieces of paper per category. The easiest way to make the board is to use four pieces of paper per item: two white and two of different colors. The white pieces have the questions the students are to answer. Place them back to back. Mask both questions by stapling on colored paper labeled with monetary values. (Use the currency of the foreign culture.) There will be five different values in each category to reflect the difficulty of the questions. In this way, you can be reversing the color as you play and thus be setting up a new Jeopardy board for a second round. This saves a great deal of time. The number of categories is up to the teacher. A board of about twelve categories will nearly cover a large blackboard and will fill a fifty-minute class period. Any type of information may be reviewed such as spelling, culture, grammar, etc.

Play: Divide the students into five or six teams using the rows in the classroom. Some manipulation of seating may be necessary to make the teams equal. The first person of team number one will choose a category and a monetary amount. When the question is uncovered, he or she will have ten seconds to respond. If the answer is correct, the team will be awarded the value marked on the question. The first person of team number two will then select a category and the game will continue. A team is allowed three attempts to answer a question. If no correct answer is given, the next team will then select a category and monetary amount, and the game will proceed. Throughout the game, team members are asked not to help each other. The team with the highest score at the end of the game wins.

Variation: As was done on the original television program, supply the answers and have the students give the questions. This is excellent practice with interrogatives, especially at levels two and above.

Pyramid

Equipment: A transparency is marked with six squares arranged to form a pyramid. In these squares various categories can be filled in with an erasable marker. See Figure 1 for an example.

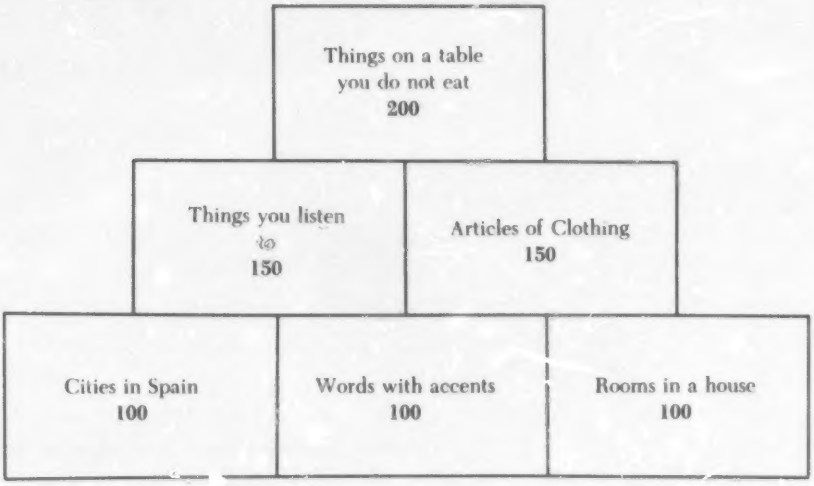

Figure 1.

Play: Divide the class into two teams. Have a member from one of the teams sit in the front of the room facing away from the screen. Cover the pyramid which has been placed on the overhead projector so that nothing can be seen. The team will have one minute (or another specified time limit) to work its way through the pyramid. When the timer begins, expose the first block. The team members are to list in the language various items that fall into the category shown. No description is permitted. The list can be given by systematically going up and down the rows or by having the clues called out.

Examples: Category: Cities in Spain
List: Madrid, Valencia, Córdoba, etc.
Category: Words with accents
List: *María, sí, árbol,* etc.

When the student sitting facing away from the screen guesses the category (in the language or in English, depending upon the level), the second block of the pyramid is uncovered and the process begins again. This continues until time is up. Since each block has a point value, the team receives the points for those blocks correctly guessed. The categories not revealed, if any, can be used again on another pyramid. The second team's turn begins with a new pyramid. The team with the most points after a predetermined number of pyramids wins.

Blockbusters

Equipment: Cut hexagonal holes in a piece of cardboard to resemble Figure 2. There should be five holes going across and four down. The board should be large enough for the students to see. The hexagons could also be drawn on a transparency or the blackboard. Each hexagon will contain a letter which indicates the first letter of an answer.

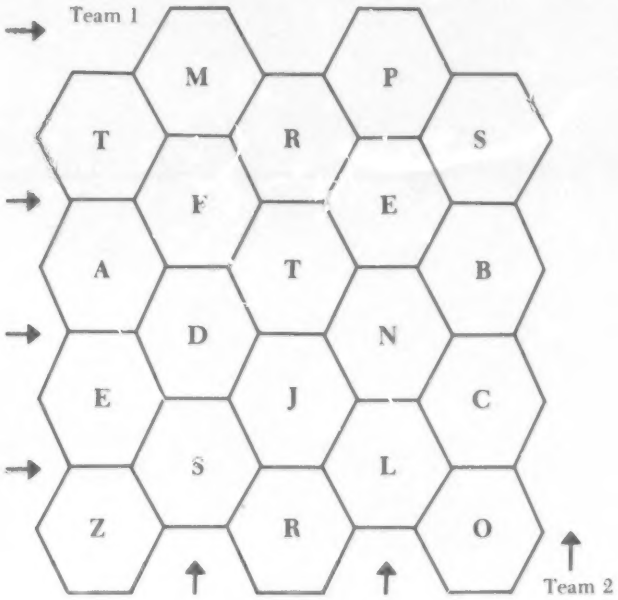

Figure 2.

Play: Divide the class into two teams. One team has to go across the board from left to right to win and the other must go from the bottom of the

board to the top. Since the first team must go one more space than the other to win, this group is entitled to begin the game by choosing the first space. A team must go in sequence either from a hexagon at the left end or from the bottom row, depending upon the team that plays.

To begin a round the moderator asks a question for which the answer begins with a letter in the left column of the board. The team with a member raising a hand first is allowed to try to answer the question. If the question is answered correctly, the team's number is placed in the space marked by the answer's first letter. (Colored chalk may be used to distinguish the teams when using the blackboard.) If the question is missed, the other team gets an opportunity to answer the same question. The team answering the question always gets to select the next space. The object of the game is for a team to connect the hexagons in a sequence to get to the other side of the board. The other team tries to block the sequence and connect its own hexagons.

Examples: 1. *Nombre un pueblo en México que tiene mucha plata.* Name a town in Mexico that has a great deal of silver. (Taxco)

2. *¿En que jardín hay muchos animales?* In what garden are there many animals? (*zoológico*, zoo)

3. *¿Qué usa una mujer en las uñas?* What does a woman use on her fingernails? (*esmalte*, nail polish)

Family Feud

Equipment: Use sets of five pieces of heavy paper or cardboard about 3″ x 5″ to fit a slot board or to place on a blackboard chalk tray. Answers are written on the paper or cardboard and turned around until players answer correctly. Two noisemakers such as bells may be used.

Play: Divide the class into four families of five, six, or seven people, depending upon the size of the class. Each family can make up a family name to fit the foreign language being taught. The first two families will play each other in the first game and when that is over, the other two families will play. The first person from each of the two families comes to the front of the room. As in the television show, each must put one hand behind his or her back. The moderator asks a question and the first person to respond by ringing a bell, raising a hand, slapping the desk,

or whatever answers first. The object is to guess the five most popular answers to a question. There are many ways to decide which answers are the five most popular. A poll may be taken in other classes, or the teacher may decide which answers are the most popular. Students often question the origin of these most popular answers, so taking a poll lifts the responsibility from the teacher.

If the first person to answer the question names the number two answer or lower, the other person still has the opportunity to try to name the number one answer.

Example: Name types of food that you can eat with your hands.

1. tacos five points (or number polled)
2. French fries four points
3. potato chips three points
4. pizza two points
5. chicken one point

Only the moderator knows the answers and either writes them on the blackboard as they are guessed or turns a card around, if a slot board is used or if the cards are taped on the blackboard. Whichever player has guessed closest to the number one answer has the option of passing or playing. This player may ask the other members of his or her family for advice. If they decide to play, the next person in their group tries to guess one of the remaining answers. This second person has ten seconds to respond, and here the family cannot help answer. If the guess is wrong or the ten seconds run out, the family receives one strike against it. The next family member answers and so on down the line until all five answers are guessed or until the family has three strikes. If the family has three strikes, the other family has an opportunity to steal the points and the game by guessing one of the remaining answers. They may consult with one another first. If the answer is correct, that family gets the total points. If incorrect, the first family receives all the points made before the third strike. The family to reach 100 points first wins. After each round, the point values may double. In the second round answers are worth ten points, nine points, eight points, seven points, and six points. The third round begins with twenty points. If actual numbers from a class poll were used, these may also be doubled after the first round, but the total points required for a win may have to be raised.

Examples: Name months with thirty-one days.
Name objects made of silver.
Name verbs with an irregular first person.

Games are a great diversion from the regular classroom routine, they make students think, participate, and review material painlessly. Games are versatile in that any concept can be reviewed, any skill tested, any class size adapted and any time limit employed from ten minutes to more than one class period. Games create healthy competition and a team spirit which can continue throughout the year. They are a very worthwhile activity for the foreign language classroom, and since most students are familiar with the television games, these games are easiest to learn.

10
Teaching Students to Recognize Literary Style

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For students in upper-level high school and college foreign language classes who have begun to read and analyze literature, often the most elusive quality to grasp is a sense of the author s style. In the early stages of learning to read in the target language, students usually concentrate their efforts on understanding the message, and because so much of the vocabulary is new, one page in a foreign language seems to them much like any other. It is only after having gained some expertise with structure and vocabulary that comprehension is increased and a sense of an author's personality and individuality can begin to be discerned. For most secondary students, this is likely to be in the third or fourth year of language study. As Holby suggests, when students have reached the point of "literature readiness," they have the linguistic skills necessary for the level of the work to be read, are able to understand the author's message, and have some knowledge of what a literary work is from reading American or English literature.[1]

Even if students have not been concerned about style in reading the literature of their native language, as advanced students they should begin to develop the skills necessary for sound literary critique. Often the teacher tends to do too much analysis for the student, and, as Littlewood points out, "largely ignores the deeper insights or skills that pupils might gain from their confrontation with literature."[2] Moreover, even when students do not yet express themselves fluently either in writing or speaking, they are still frequently able to comprehend and contribute to a discussion of literary technique. Commenting on this point, Ryder notes, "The teacher and the student do not always have to talk on the same plane. We must never underestimate the amount of quite sophisticated analysis a student can listen to with comprehension, or the pleasure, the stimulus he derives

from realizing how much he has understood."[3] It is also gratifying to the teacher, after challenging his or her students, to discover that they are capable of good quality perceptive analysis.

Students can discuss aspects of style with some acumen when they begin to learn what style is and how to recognize various stylistic devices. The teacher will want to provide numerous examples, pointing out key components in style recognition and asking questions to elicit students' own insight. Ragland suggests that the teacher explain four basic levels of reading. The first, *concrete*, refers to one's personal reaction to a piece of literature; the second, *philosophical*, is the abstract or symbolic value it contains; the third, *historical/cultural*, pertains to the social context of the writing; and the last, *aesthetic*, refers to style. Most readers, Ragland maintains, stay on the first level, but the educated reader must consider all four.[4]

Defining style begins with an understanding that it is an intrinsic part of literature, which Holby defines as "writing done by an author representing a particular country at a particular time. It is that writing which is valued for excellence of form and expression."[5]

This "form and expression" is what constitutes the essence of style, shaped and personalized by the author's choice of language and elements such as humor, anger, satire, pathos, empathy, dramatic moments, foreshadowing, and symbolism, all of which students should be able to recognize.[6]

It is easy for students to recognize humor and anger expressed in a literary selection. The former may elicit anything from a smile to a guffaw, whereas the latter may evoke a mild to passionate response depending on the circumstances. Students' personal reactions help them understand the reason the author has employed a device.

Less obvious for students to detect is satire, especially if it is subtle. Here the choice of vocabulary and plays on words are often crucial to recognition. In its most evident form satire can be burlesque, but students are less likely to take note of ironic or sardonic expression that mocks artfully rather than mordantly. It is useful to begin with examples where satire is rather easily detected, then move later to the more equivocal instances.

Pathos, the ability of the author to make the reader feel pity for a character, is a device that students can readily identify and one that is

useful to help in explaining empathy. Empathy is a "psychological perspective," according to Ragland, that is "the dynamic process through which a reader relates to a work, to the emotive substance wherein feelings are registered by the author and elicited in the reader."[7] To illustrate how important style is in the development of pathos, and subsequently, empathy, the teacher might distribute a selection where pathos has degenerated into bathos, or excessive sentimentalism. Here the reader's empathy is destroyed and replaced by derision.

Dramatic moments also contribute to the development of empathy in a work. They are points where events focus the attention of both the fictional characters and the reader on a particular character or action. They almost always involve some emotional content, as in a confrontation between the protagonist and antagonist. Students may fail to distinguish the relative importance of one such moment from another and miss the climax of the work because of the emotional impact of another dramatic moment.[8]

Both foreshadowing, where the author hints at coming events, and symbolism, where the author suggests a quality or characteristic by means of some other representation, are usually not easily perceived by students unless they are quite obvious. Often both devices will have to be discussed after the entire work has been read, to discover the author's purpose in using them and their effect upon the other components of the work. With these devices, as with the others mentioned above, the teacher may find it helpful to have the students consider how the author achieves the desired effects—how the stylistic device is created, and what it contributes to the work as a whole. After students understand what stylistic devices are and how they can be used effectively in a literary work, they can begin to analyze the qualities that contribute to the identity of an individual author's style.

A first step in analyzing style is to read through a typical portion in order to get a general feeling of tone. If the work is relatively long, as in the case of a novel, it may be advisable to wait until the end to recall impressions. But a much shorter section may be appropriate for a work such as Marco Denevi's *Rosaura a las diez*, in which the style of each part changes very noticeably to reflect the personality of the several narrators.

Next students could identify salient characteristics of the author's style with a checklist to give direction to their analysis. Questions such as the following may be considered:

1. What is the overall effect: serious, cheerful, tragic, humorous, satirical?
2. Is the author's approach factual, didactic, dramatic, melodramatic?
3. Does the author use lengthy sentences or frequent short ones?
4. Does the author give long descriptions or provide only terse impressions?
5. Are events presented in a logical and orderly fashion or do they tend to be confusing and incoherent?
6. Is there a good deal of conversation in the story or almost none?
7. Does the author use many or few colloquial expressions?
8. How would you characterize the level of the author's vocabulary: common, colloquial, elevated, technical, unusual?

After consideration of these kinds of questions, students can be asked to use their observations as a basis for answering more comprehensive types of questions such as the following:

1. What effect or effects does the author attempt to create?
2. What techniques does the author employ to achieve this? Are the techniques used successfully?
3. Is the author's style highly personal, or typical of a number of authors of a literary movement or historical period? (Edgar Allen Poe, for example, is an American writer of the nineteenth-century Romantic period, but his preoccupation with the macabre causes him to stand out as unique among the Romantics.)

By way of illustrating to students how characteristics of one style differ noticeably from another, it may be useful to provide some short selections in which the styles are all very different and easy to detect. The selections below are representative of three differing styles in French, Spanish, and German. Space does not permit a sample of each style in each language, but additional materials are suggested. Students are asked to read through the three selections in their target language one at a time, analyzing each along the lines of the questions suggested above. The selections are not identified until later so as not to influence what the students will find. Class discussion follows each selection before the next one is read.

Selection One (Romantic Style)

Il reculait maintenant avec une égale épouvante devant les deux résolutions qu'il avait prises tour à tour. Les deux idées qui le conseillaient lui paraissaient aussi funestes l'une que l'autre. —Quelle fatalité! Quelle rencontre que ce Champmathieu pris pour lui! Etre précipité justement par le moyen que la providence paraissait d'abord avoir employé pour l'affermir!

Il y eut un moment où il considéra l'avenir. Se dénoncer, grand Dieu! se livrer! Il envisagea avec un immense désespoir tout ce qu'il faudrait quitter, tout ce qu'il faudrait reprendre. Il faudrait donc dire adieu à cette existence si bonne, si pure, si radieuse, à ce respect de tous, à l'honneur, à la liberté! Il n'irait plus se promener dans les champs, il n'entendrait plus chanter les oiseaux au mois de mai, il ne ferait plus l'aumône aux petits enfants! Il ne sentirait plus la douceur des regards de reconnaissance et d'amour fixés sur lui! Il quitterait cette maison qu'il avait bâtie, cette chambre, cette petite chambre! Tout lui paraissait charmant à cette heure. Il ne lirait plus dans ces livres, il n'écrirait plus sur cette petite table de bois blanc! Sa vieille portière, la seule servante qu'il eût, ne lui monterait plus son café le matin. Grand Dieu!

Selection One, from Victor Hugo's *Les Misérables* (1862), is an example of the romantic style, popular in the nineteenth century, which is identified with moments of turbulent emotion and considerable melodrama.[9] One notes the use of exclamation points to underscore the tenseness of the moment, and phrases such as *quelle fatalité!; grand Dieu!;* and *dire adieu à cette existence si bonne, si pure, si radieuse,* that are typical of the romantic tendency to dramatize ordinary speech. Moreover, the romantic's love of nostalgia is shown in the litany of the protagonist's past daily activities, suddenly acquiring great charm to him.

A German romantic example might be a selection from Joseph von Eichendorff's *Aus dem Leben eines Taugenichts* (1826); a Spanish sample might be taken from *Clemencia* (1869), by the Mexican writer, Miguel Ignacio Altamirano.

Selection Two (Realistic Style)

Magnífico cuadro formaba aquel lujo a la belleza de Leonor, la hija predilecta de don Dámaso y de dõna Engracia. Cualquiera que hubiese visto a aquella niña de diez y nueve años en una pobre habitación, habría acusado de caprichosa a la suerte por no haber dado a tanta hermosura un marco correspondiente. Así es que al verla reclinada sobre un magnífico sofá forrado en brocatel celeste, al mirar reproducida su imagen en un lindo espejo al estilo de la edad

media, y al observar su pie, de una pequeñez admirable, rozarse descuidado sobre una alfombra finísima, el mismo observador habría admirado la prodigalidad de la naturaleza en tan feliz acuerdo con los favores del destino. Leonor resplandecía rodeada de ese lujo como un brillante entre el oro y pedrerías de un rico aderezo. El color un poco moreno de su cutis y la fuerza de expresión de sus grandes ojos verdes, guarnecidos de largas pestañas, los labios húmedos y rosados, la frente pequeña, limitada por abundantes y bien plantados cabellos negros, las arqueadas cejas y los dientes para los cuales parecía hecha a propósito la comparación tan usada con las perlas; todas sus facciones, en fin, con el óvalo delicado del rostro, formaban en su conjunto una belleza ideal de las que hacen bullir la imaginación de los jóvenes y revivir el cuadro de pasadas dinchas en la de los viejos.

Selection Two, from *Martín Rivas* (1862), by the Chilean novelist Alberto Blest Gana, is an example of the realistic style of writing, also very popular in the nineteenth century.[10] The notable characteristic of this style of writing is the great amount of descriptive detail provided for the reader, as if the author were attempting to paint a picture with words as a present-day camera would record the scene. This selection provides the reader with a meticulous portrait of a wealthy young woman of the past century reclining on a sofa. Such a careful description necessarily stops the movement of the story, and to the modern student used to the rapid collages of motion picture and television, it will seem needlessly tedious.

An example for a French class might be a selection from *Le Père Goriot* (1834) by Honoré de Balzac; for a German class, a portion of *Effi Brest* (1894), by Theodor Fontane.

Selection Three (Journalistic Style)

Der Unterbuchhalter war verlegen. Er wußte nicht recht, wie man das machte. Er wagte kaum, das Wesen anzusehen, das an seiner Seite durch den Nebel trippelte, um die schwarzen Haare ein silberblaues Tuch geschlagen. Er genierte sich ein wenig. Es war das erste Mal, daß er mit einem Mädchen durch die Stadt ging, und so war er eigentlich froh um den Nebel. Von einer Kirche her schlug es halb elf. Sie schritten durch leere Vorstadtstraßen, deren Häuser sich im nassen Asphalt spiegelten. Ihre Schritte hallten an den Wänden wider. Es war, als gingen sie durch Kellergewölbe. Kein Mensch war zu erblicken. Ein halbverhungerter Hund trottete ihnen aus dem Dunkel entgegen, ein verdreckter Spaniel, schwarzweiß, triefend vor Nässe, mit hangenden Ohren und hängender Zunge. Undeutlich waren die roten Straßenlichter zu sehen. Dann rollte sinnlos hupend ein Autobus vorüber, Richtung Nordbahnhof offenbar. Archilochos drängte sich in die weichen Haare ihres

> Mantels, von der leeren Straße, vom Sonntag, vom Wetter überwältigt, Platz unter ihrem kleinen roten Schirm zu finden. Sie schritten in Takt dahin, fast ein richtiges Liebespaar. Irgendwo sang blechern die Heilsarmee im Nebel, und manchmal drang aus den Häusern das Sonntagmorgenkonzert der Télédiffusion, irgendeine Symphonie, Beethoven oder Schubert, mischte sich mit dem Tuten der im Nebel verirrten Automobile.

Selection Three is more contemporary, what one might term a "journalistic" style. This selection is from *Grieche sucht Griechin*, a novel by Friedrich Dürrenmatt (1955).[11] Sentences tend to be short and direct, full of factual information typical of the approach found in newspaper and magazine articles. This excerpt, from a kind of writing popularized as "detective fiction," abounds in references to time of day, day of the week, weather, and a description of the exact movements of the characters. Unlike the previous selection of the realistic style, the forward movement of the story is not interrupted while the facts are provided.

A sample of the journalistic style of writing in French can be taken from "Peine du mort," a short story by Georges Simenon (1944); a Spanish sample could be from *Memorias de un estudiante soldado*, by the Cuban writer Roberto Esquenazi Mayo (1951).

The teacher may wish to include examples of other styles as well. Humor is generally one that students enjoy analyzing, but because comedy is dependent upon the situation as well as vocabulary choice, students new to the language sometimes do not perceive the humor as readily as the more experienced reader. For this reason, it may be necessary to prepare students with some information about the characters or events that the native reader would know, as well as specialized meanings of colloquial vocabulary.

Among the writers whose works might be used as examples for humor are Jacques Perret in French, Erich Kästner in German, and Juan Carlos Onetti, from Uruguay, in Spanish.

Advanced classes might find an excerpt from a "new" novel of recent decades challenging. In these narratives the reader is forced to jump from scene to scene with little or no explanation, often following the random thought processes of the characters at the same time. The result is prose that is difficult to comprehend, almost as if the reader were forced to become a detective, looking for clues in the narrative for the necessary parameters for comprehension. The reader is forced to become an active

participant in the story's development. Examples of authors of this modern prose include Alain Robbe-Grillet in French, Hermann Broch in German, and the Peruvian writer, Mario Vargas Llosa, in Spanish.

The approach to class discussion might vary from selection to selection, with more input from the teacher in the early stages and less as students begin to develop some sense of what to look for and an awareness of stylistic techniques. The temptation for the teacher is to expound on the points students should notice rather than helping them discover style characteristics on their own. Useful questions are those that elicit specific points of information. For example, asking students to show how the author conveys a tone of sadness in the paragraph requires more perception than asking them which words they can find in the paragraph that suggest a feeling of sadness or loneliness.[12]

As students progress, it is often useful for them to work in small groups, allowing less direct control by the teacher and more sharing of different perspectives that can later be brought to the class as a whole. Hallyn suggests that small group observations can be synthesized with the teacher's help, and then the class can examine the textual bases for their observations.[13] A follow-up assignment might be a new passage that the student attempts to analyze alone, either preparing it for oral discussion in class, or writing a short composition detailing pertinent impressions.

Learning to recognize the elements of style in literature need not be a formidable task. Once students have acquired the necessary linguistic ability, and comprehend the concept of style in writing, they are ready to begin a systematic approach to style analysis. They can identify individual characteristics with the goal of coming to some conclusions of a global nature concerning an author's manner of self-expression. If students have practice in examining obviously different stylistic techniques when they first attempt analysis, they are likely to gain confidence to use the same techniques when they meet the writings of a new author for the first time. Style in literature means the difference between great works and mediocre writing, between that which is presented with panache or with banality. The sense of discovery for students who come to understand this will add a new dimension to their ability to critique and appreciate the written word.

Notes

1. Dorothy J. Holby, "Beginning Literature in the Foreign Language Program," *Hispania* 51 (1968), 477.
2. William T. Littlewood, "Literature in the School Foreign Language Course," *Modern Languages: Journal of the M.L.A.* (London) 56 (1975), 127.
3. Frank G. Ryder, "Literature in High School—A College Point of View," *The German Quarterly* 38 (1965), 473.
4. Mary E. Ragland, "A Dynamic Approach to Teaching Literature," *French Review* 47 (1974), 918.
5. Holby, p. 476.
6. For additional discussion of stylistic devices, see also John M. Purcell, "Teaching Novels and Plays," in *Filling and Fulfilling the Advanced Foreign language Class*, ed. Donna E. Sutton and John M. Purcell (Boston: Heinle & Heinle, 1981), pp. 127-130.
7. Ragland, p. 921.
8. Purcell, "Teaching Novels and Plays," p. 126.
9. Victor Hugo, *Les Misérables* (Paris: Editions Garnier Frères, 1963), pp. 286-287.
10. Alberto Blest Gana, *Martín Rivas*, in *Literatura de la América Hispánica*, ed. Frederick S. Stimson and Ricardo Navas-Ruiz (New York: Dodd, Mead & Co., 1971), pp. 214-215.
11. Friedrich Dürrenmatt, *Grieche sucht Griechen* (Zürich: Diogenes, 1980), pp. 28-29.
12. John M. Purcell, "Teaching the Short Story," *American Foreign Language Teacher* 4 (Winter, 1974), 15.
13. Fernand Hallyn, "La Stylistique et l'explication de textes," *Revue des langues vivantes* 41 (1975), 420.

11
On Developing Business Spanish Learning Packets

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Business Spanish packets may serve different purposes. They may be used as supplementary materials in foreign language classes, as individualized study units, as the basis for mini-courses, or as interdisciplinary efforts between foreign language and business departments. The materials that packets are based on should be flexible enough to be adapted to different levels of ability, so they can suit traditional beginning or advanced high school or college courses. The trick is to use the same stimulus to elicit different answers, according to the level of the students.

The main objectives are to help students develop useful vocabulary for communication in the area of business Spanish and to provide them with cultural insights into Latin American and Spanish cultures. Packets can include listening, pronunciation and speaking activities, reading and writing exercises, and a cultural section as well as a vocabulary list for each activity. The following learning packet activities have been used both in high school and community college classes.

Listening Activities

Each of these is based on material recorded from the radio or taped by fluent speakers of Spanish.

1. Listen to the following commercial from a St. Louis radio station. After it you will hear five statements. Circle *verdadero* on your answer sheet if the statement is true and *falso* if the statement is false.
2. You are listening to a recording of a short-wave radio broadcast. Try to write down as much information as possible from what you hear. You will hear the broadcast twice.

3. Look at the attached map of downtown Madrid. You are there on a business trip and you have asked for directions to get to different places. Listen to each set of directions twice and then mark the route you hear described on your map using arrows. Next imagine that you must relay the information to a business associate. Referring only to your map write each set of directions in paragraph form in the space provided.
4. While you were away from the hotel, someone has called you and left a message. You cannot read the handwriting of the clerk who took the message, so you call the hotel operator to verify the information. In the space provided write the question you will ask the operator, and in the message form write the answer, which is recorded on the enclosed tape.
5. You are listening to the Argentine radio. This is an editorial comment on the Malvinas (Falkland Islands) war of 1982 and its implications for the present Argentine situation. After you have heard it twice, answer the questions about it in complete sentences.
6. You wish to apply for a position in a company in which you can use your language skills. You are listening to a radio advertisement for a position. It will be read twice. Write down as much information as you can.
7. Listen to the taped radio announcement to complete the information that is only partially provided on your answer sheet.
8. Two political candidates are engaged in a debate over the presidential elections in the United States. The debate is being broadcast by a Chicago Spanish language radio station. The two participants are trying to influence the vote of the Hispanic population. Some of the facts they present may be distorted. After you have listened to it twice, write down any incorrect information that was given.

Pronunciation Exercises

In taped exercises students are asked to repeat first cognates, then words that are not cognates, and then phrases and sentences, paying special attention to stress, linking, and intonation. They are also exposed

to variations in pronunciation common in different Spanish-speaking countries.

Speaking Activities

When the class meets as a whole, students discuss guest speaker presentations, present reports on topics approved by the teacher, and participate in simulations of job interviews.

Working with a series of dialogues included in their packets students learn vocabulary pertinent to traveling, shopping, dealing with emergencies, and so forth. Exercises include multiple choice, true or false, and short answer items. These dialogues are then adapted to provide opportunities for "simulated speaking." The students listen to the recorded reading of a dialogue. The second time through, the students supply the dialogue lines in response to promptings in English. They also write appropriate responses to questions like these:

1. What is the situation presented in the dialogue?
2. Who is involved?
3. Where are they?
4. What time is it?
5. Explain the reactions of the speakers.

Writing Activities

The students learn how to compose want-ads, business letters and ordinary letters, memorandums, telegrams, messages, and circulars.

1. Want-ads: newspapers in Spanish and English are used to make students aware of job opportunities and language skills that are needed (e.g., *Diario Las Américas* from Miami and the *Wall Street Journal*). The students discuss them in class; they learn the vocabulary used in the ads and they later write their own.[1]
2. Business letters: students are taught to use letter headings, dates, salutations, closings and postscripts.[2] After studying several sample letters, they write their own. The same procedure is followed for other types of written messages.
3. Translations: newspaper and magazine articles and business letters

are translated in order to develop this skill, so important in the business world.

Specific activities include learning to write a check; fill out different types of applications, receipts, and bills; edit different materials; phrase questions for an interview with a prospective employee; write headlines, comments, invitations, a curriculum vitae, and personal identification papers.

The federal government provides many publications in both Spanish and English that are suitable for business purposes. *The Story of Consumer Credit* is an excellent source of information, a "think piece" that may elicit many writing activities (such as questions, answers, vocabulary building exercises, and essays.)[3]

The Social Security Administration also provides Spanish versions of the SS-5 form (used to request Social Security cards) which can be used in class. Many states offer drivers' manuals and driving tests in Spanish that provide useful vocabulary.

Cultural Activities

For the cultural part of the packet, several points should be emphasized. While avoiding stereotypes, special attention should be placed on common cultural traits of Spanish-speaking people that could influence their attitudes and behavior in the business world.

The teacher and the student try to imagine a composite portrait of a Hispanic individual. After this initial response, the students are exposed to guest speakers from different Spanish-speaking countries. They also watch movie and slide presentations depicting the life and customs of Latin America and Spain, and they read current newspaper and magazine articles on the subject. College students can undertake a deeper analysis, including abridged selections of famous literary and philosophic works that contribute to a comprehensive study of ideas. The final goal is to eliminate misconceptions such as the following:

1. the ideal form of government for all is a democratic system;
2. Spanish-speaking countries must adopt the American way of living;
3. there is no formality and punctuality in the Spanish-American business world;

4. all Latin Americans are lazy.

Once these and other misconceptions have been eliminated, the students proceed to a more detailed analysis of the civilization, culture, and geography of the Spanish world. The following topics are addressed.

1. Awareness of civilization; e.g., the ability to identify Spanish people, living or dead, who may fit in categories such as painters, politicians, actors, composers, authors, athletes, and army generals
2. Awareness of culture; e.g., the knowledge of music, books, newspapers, magazines, clothes, and foods of foreign countries
3. Awareness of geography, interpreted as general information on climate, population, major industries, imports and exports, boundaries and capital cities of major Spanish-speaking countries
4. Awareness of psychosocial traits, such as the predominance of individualism, the roles of extended family and friendship, some degree of emotionalism, the influence of the Catholic church, the presence of a gerontocracy and the strong respect for traditions.

Information on the following topics is also included in packets:

1. different forms of government in the Spanish-speaking world;
2. numerals, expressions of quantity, measurements and monetary units in several countries;
3. international relations;
4. inflationary processes;
5. banking operations;
6. professions for which the ability to speak or write in Spanish is required or encouraged.

Conclusion

The activities listed above can, of course, be presented in a group situation or through individualized instruction. Their scope is unlimited since they are flexible and can be adapted for high school, college or adult education audiences.

Business packets are a great means for stimulating growth in communication skills. They present real life, useful and practical situations, to the students. They allow foreign language teachers to continue growing with

new approaches and methodologies in a multi-cultural world that presents more and more challenge.

Notes

1. Ruth L. Bennet, ed., *Career Activities for the Secondary and Postsecondary Spanish Class*, AATSP, 1982, p. 3.
2. Mary H. Jackson, *Manual de Correspondencia Español* (Lincolnwood, IL: National Textbook Company, 1976) and Jarvis, Lebredo, and Planells, *Business and Finance Workbook* (Boston: D. C. Heath and Co., 1981.)
3. C. J. Parnow, *La Historia del Crédito al Consumidor* (New York: Banco de la Reserva Federal de Nueva York, Public Information Department, 1981) and the Spanish versions of *Consumer Credit Terminology Handbook* and *Your Credit Rating* (same publisher).

12
Doing Business in Mexico:
A Step Beyond Language

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Background of the Study

This study is an outgrowth of research done in Mexico, mainly Guadalajara, and is based on a series of interviews conducted with businessmen in that city. The central focus of the interviews was the situation of foreigners doing business in Mexico and what they need to know in order to be effective in that setting. Among those consulted were the following:

1. a Japanese businessman living in Mexico,
2. a Mexican businessman working for an American-owned business,
3. the Latin-American Director of the American Chamber of Commerce in Guadalajara,
4. a member of the American Consulate in Guadalajara,
5. an American from Lloyd's Investment Company also serving as a consultant to the Economic Development Department of the State of Jalisco,
6. the Director of the American Chamber of Commerce in Mexico City,
7. the Promotional Director of the American Trade Center, and
8. a Monterrey businessman.

Although all persons interviewed stressed the idea that Mexicans, like people everywhere, differ according to personality make-up, age, social class, geographic origin, etc., all were willing to express their opinions in terms of general characteristics of the Mexican culture and business. During the course of the interview, they attempted to identify those areas

which may be especially troublesome to the foreigner. All persons interviewed expressed a sense of appreciation and understanding for both Mexican and North American cultures. The following represents the opinions of those interviewed, and it is hoped that their insights and those of the authors may be of value in preparing others to deal more successfully with the challenges of doing business in Mexico.

Guidelines

Alan Rogers of the U. S. Consulate in Guadalajara felt that the major obstacle to North Americans coming to Mexico to do business is overcoming culture shock. Visitors are overwhelmed by that which is strange to them. They struggle with differences in language, time schedules, street signs, transportation systems, food, money, perhaps climate and altitude, and legal regulations of many kinds in their business activities.

One way to help prepare travelers to cope with frustrating differences is to help them develop the proper attitude before going—to put their situation into perspective by emphasizing that they are guests in a foreign country and must be willing to adjust to the culture they are visiting. Mr. Rogers suggests the following guidelines:

1. Individuals going to another country must realize that the burden of adjustment falls on them.
2. When a problem arises in dealing with people from another culture, always assume that you are at fault. Most people are not "out to get" foreigners, but are basically indifferent—they are caught up in the momentum of living their own lives.
3. North Americans have a sense of urgency that many other people do not share.
4. Be explicit. Do not take for granted that others, especially people from another culture, know exactly what you want.[1]

U.S. Preparation vs. Japanese Preparation

Many problems which North Americans have doing business in Mexico arise from having little or no preparation before going. North Americans arrive in Mexico hoping to participate in the business and economic structure without knowing how the system works. Japanese businesspeo-

ple, on the other hand, arrive well versed in Mexican history, art, literature, politics, culture, and business customs. They usually have had preparation in Spanish, specifically Spanish as it is spoken in Mexico. They are able to integrate themselves into and ingratiate themselves with government officials at the federal, state, and municipal levels, and can deal with executives and technicians alike. They are given an understanding of the Mexican sense of time and strategy and know, in general terms, how Mexicans will approach a given situation and what their probable reactions will be.

One source noted that the Japanese are increasing their participation in Mexico's economy while, at the same time, the United States' participation has declined from 78% to 68% of the total foreign investment in industry within Mexico.[2] Competition is expected to become more intense as Japan, Sweden, West Germany, Italy, Spain, and France are all planning to expand their Mexican operations either by enlarging existing holdings or by creating new joint ventures.

One businessperson interviewed noted that an American heavy equipment company recently sold a piece of equipment in Mexico valued at two million dollars. When it arrived in Mexico, all instruction manuals, indeed all materials, were in English. The Japanese, on the other hand, provide all instructional books in Spanish—even levers and valves are coded in Spanish. Obviously, the extra effort in providing materials in Spanish helps in marketing Japanese products in Mexico.

Personal Relationships

Throughout the interviews, informants expressed concern for North Americans' lack of understanding of the nature of personal interaction with Mexican business associates. North Americans arrive in Mexico with a plan to "get down to business." They are more brusque and more to the point than their Mexican counterparts. Mexicans want to establish personal relationships prior to doing business. They will chat, ask about one's family, inquire how one likes Mexico; in fact they will discuss anything *but* business. They are establishing human relationships as well as business associations. Little by little, as they get acquainted, they will slip into more serious, more business-orientated conversation. At this point it should be noted that Mexicans' business decisions are not made emotionally,

although they may exercise their prerogative of doing business with someone they consider *simpático* and may very well reject the idea of doing business with someone they do not like.

Several persons interviewed concurred in the idea that the Japanese, with their patient but persistent approach, excel in developing personal relationships. The Japanese businessman interviewed emphasized the importance of developing personal relationships slowly within the business and bureaucratic communities. He indicated that he came to Mexico a year prior to his actual participation in business negotiations. During this year he took intensive courses in Mexican Spanish language, culture, and customs. During this same period, he carefully worked on developing relationships with Mexican businessmen and governmental officials. He worked diligently at being recognized as a respected and trustworthy individual. By contrast, the North American businessperson is rarely given time to establish personal relationships.

Time

Differing attitudes of Americans and Mexicans toward time is one of the areas which contributes greatly to a sense of conflict that often arises in business negotiations between Mexicans and Americans. Most people interviewed indicated that they felt time to be the area that created the *most* difficulty.

North American businesspeople come to Mexico with a schedule, tentatively calculating the number of days, possibly even hours, they feel it should take them to accomplish what they have set out to do. They are punctual and expect no less from the people they deal with in business and social situations. When they arrive in Mexico, they often find that their proposed time frame is simply not workable and that punctuality as they know it does not exist.

Mexican businesspeople's concept of time is less precise. They do not feel themselves to be rigidly bound by absolute schedules, but feel that appointments are general guidelines for the use of time. They prefer to think of themselves as in control, not the clock. It is well to emphasize this attitude toward time when preparing people to go to Mexico. North Americans who arrive for an appointment at the agreed time, only

to find that they are kept waiting, may wrongly interpret this as a sign of ambivalence, disregard, or even disrespect on the part of their Mexican associates. It is not unusual nor impolite for a Mexican to arrive as much as one hour late for an appointment. North Americans going to Mexico should also be cautioned against compensating for delay in a business meeting by arriving late themselves because the custom relating to punctuality is changing, particularly in the larger cities. They may find that they are the ones keeping someone waiting! The best advice that can be given to those going to Mexico is to be flexible.

The North American also needs to be sensitive to the fact that the Mexican does not understand the notion of a fixed time for departure from a social function. To avoid a misunderstanding that could result in offense, the North American should avoid giving undue attention to the time that social functions should end.

Rules of the Game

Informants felt that North Americans going to Mexico should be advised in advance that the rules of the game for doing business may appear quite different from those to which they have grown accustomed. It is not advisable for them to expect to go to Mexico and impose their system of doing business on the Mexican business community—it simply does not work.

In general, North American businesspeople are the products of educational and commercial institutions which stress the importance of advance planning and the setting of specific goals and objectives; they act accordingly. Mexicans tend to prefer less structure and more improvisation, particularly with regard to the specific business situation.

Americans are predisposed to "get things done quickly," be direct, and seek new ways to operate more efficiently. Americans do not want to "dally" and often resist work being delayed for the sake of friendly small talk. Mexicans, on the other hand, are gregarious and live for the enjoyment of the company of others. They may very well resist North American "high pressure" techniques, finding them overbearing and insensitive.

Unlike most Americans, Mexicans like to bargain. While Americans may lay the proposition on the table hoping for a quick decision based on

its merits, or perhaps an immediate counter-offer followed by an agreement, Mexicans may want to talk about everything except the proposal at hand. They may lead up to the deal over a series of coffee meetings, all of the time sizing up the opposition to determine what kind of people they are. One businessman interviewed referred to this process as "a real exercise of ring-around-the rosie."[3] He further commented that it "can be a lot of fun if one is smart enough to learn how to play the game." He also cautioned against appearing overanxious by "showing one's cards" too soon.

Key Person

In planning business strategy it is well to know that there is usually one key person in a company, government bureau, or agency who is ultimately responsible for making final decisions. This person often holds the title "Director General." After consulting with advisors, technicians, and advisory councils, this administrator nearly always exercises final authority over major company decisions. Several persons interviewed added that it is advisable to establish liaisons with technicians in a company as well, since they are assuming more important roles as advisors to the Director General.

Language

North American entrepreneurs' failure to communicate with Mexicans in their own language frequently has put them at a disadvantage. It is easy for Mexicans to regard this as one more indication of the North American attitude of indifference. In general, the use of even a few words in the language creates rapport, although it might also be advisable to indicate that one's language ability is limited. The businessperson who can converse in the client's language creates a positive impression, facilitates the business process, and catches nuances of comments in social situations which may provide insights into the business relationship itself. Knowledge of Spanish in Mexico is extremely advantageous to the person engaged in business activity.

Dress

The rule of thumb is that Americans should show up for a first business appointment dressed as they would in the United States in a comparable situation, usually fairly formally. If the Mexicans are wearing less formal attire, the Americans can follow their example in the future.

Americans traveling in Mexico will find that customary dress will vary from region to region. Mexico City, for example, will probably require more formal dress in a business setting than Guadalajara. Sometimes climate dictates appropriate dress. On this issue, as in everything else, Americans should be flexible and observant of local practices.

Women in Business

People interviewed indicated that, in general, it is impractical to send women to do business in Mexico. Women are readily accepted in education, but are still not as well received as men in the board room. Although Mexican women are entering virtually all fields of endeavor, they are not leaders in all professions. Indeed, there are women who are attorneys, doctors, dentists, architects, governors, and governmental bureau chiefs. However, most people interviewed agreed that women making initial business contacts are at a disadvantage.

Mexico is currently in the midst of a role transition for women. One Latin American businesswoman interviewed observed that while women have not traditionally held management positions in Mexico, there are increasing numbers of women who are entering business with success. She noted that women who enter the business world have a strong sense of dedication and tend to pay more attention to detail than their male counterparts.

Government Attitude Toward Foreign Investments

All people interviewed stressed the importance of knowing the policies and regulations of the Mexican Federal Government regarding foreign participation in the Mexican economy. Familiarity with these policies may make government approval or rejection of a particular proposal understandable.

The North American considering business relationships with Mexico should be aware of the government's National Industrial Development Plan for 1983–1989. According to the Lloyd's Mexican Economic Report, the main objectives of the 120-page plan are:

1. to conserve and strengthen democratic institutions.
2. to eliminate the (economic) crisis.
3. to recuperate [regain] the rate of national economic growth.
4. to initiate the changes in the quality of the nation's economic, political and social life that are needed in order to arrive at a society that is egalitarian ("equal" or "levelled-off"), free and democratic.[4]

One person interviewed pointed out that as a corollary to this plan, the government has established a list of products and services necessary for the country. The official stance of the government is to encourage foreign capital in industries whose products are of practical, social, and economic value. Governmental officials do not favor the production of carriage trade goods. In other words, the government would probably encourage an industry manufacturing food canning machinery, but would be less inclined to favor the production of a line of expensive lingerie.

Businesses dealing in products and services which are necessary and vital to the growth and development of Mexico are welcomed by the Mexican government. The policy of the Mexican government toward foreign investments is to require that ownership be at least 51% Mexican. Occasional exceptions to this ownership regulation are granted based on need and general benefit to Mexico. An example of an exception to the 51%-49% ownership rule is Hewlett-Packard of Guadalajara, a high-technology computer company which is 100% American-owned. Hewlett-Packard was granted special status based on the company's ability to provide products and technology not already available in Mexico.

History

Several persons interviewed noted that many North Americans arriving in Mexico are surprised to find that Mexicans still remember that Texas was once a part of their country. Some may still resent losing over half of their territory to the United States. Most North Americans only vaguely

recall that on two separate occasions the United States invaded Mexico, a fact that is still very real in the minds of those whose territory was invaded. Certainly a quick review of the history of relations between the two nations should serve to sensitize North Americans.

Informants also indicated that it is helpful for the North American to remember that an advanced civilization with an indigenous population of some six million existed in Mexico at the time of the arrival of Cortez. In fact, Mexico City is one of the oldest continuously inhabited cities in the hemisphere. Therefore, it is understandable that the native Indian population has exerted a greater influence on the cultural development of Mexico than the Indian population of North America has on the United States. The significance of the influence of early Indian tribes is evidenced by a wealth of archeological discoveries. This direct influence is felt in contemporary culture, particularly in the arts. One cannot visit Mexico without realizing the importance of the country's Indian heritage.

Stereotypes

The importance of having a realistic understanding of the Mexican people was underscored by several of the persons interviewed. The old stereotypes spread by movies and television shows depicting Mexicans wearing sombreros, riding on burros, and sleeping under cactus plants put the North American at a disadvantage in dealing with a Mexican businessperson or bureaucrat who has a graduate degree from Harvard, Yale, or Stanford. To be sure, Mexico is a country of extremes in terms of wealth and education, but the North American businessperson should never underestimate the Mexican's educational background or business acumen.

North Americans who come to Mexico expecting to find a provincial, slow-moving people are often amazed when they visit metropolitan centers. Mexico City, Guadalajara, and Monterrey are typical big cities with all the urban problems of pollution, traffic, and crowded conditions. In fact, some of the frustrations that the traveler encounters are the same "big city" problems encountered in New York, Houston, or Los Angeles.

Another stereotype that many North Americans hold is that Mexicans are a basically lazy people. One source interviewed stated that "Mexicans, given the right conditions, will labor long and loyally." All affirmed that in general Mexicans are very industrious.

In preparing North Americans to go abroad, stress that people in Mexico, as elsewhere, think differently and may react to situations in a manner that North Americans do not understand. North Americans should be cautioned against labeling this difference as inferior. They should maintain a non-judgmental attitude. Creating a positive image of Mexicans will enable travelers to deal with cultural differences, therefore enhancing chances for success.

Dealing with Differences

One of the best ways to prepare people to deal with differences in cultures is to reduce the element of surprise. If travelers have an idea in advance of what is going to happen to them, they will be less apprehensive and more confident and relaxed during their stay. If they know what to expect, they will be less inclined to misinterpret what they do not fully understand. In fact, their total attitudes will probably be more positive.

One example of a source of confusion might be the banking process. Upon entering the bank, it is likely that the traveler will be approached by a uniformed security guard eager to help. This act in itself can be intimidating if the traveler does not know the language and is not expecting the approach of a policeman. Once in the bank, the process of changing traveler's checks may also be confusing. In Mexico City, it can frequently be completed in one process at one window (once one determines the proper window). Proceeding to Guadalajara, the traveler discovers that check cashing is usually a two-step process beginning at the desk of a *subgerente* and ending at a window labeled *caja* or *cambios* where the funds are dispensed. Banking hours are usually 9:30 A.M. to 1:00 or 1:30 P.M. Most banks are not open on weekends. A few banks located in shopping centers are now opening on Saturdays and Sundays, although they usually do not have the staff to change travelers checks on Sundays. Knowing bank schedules and procedures ahead of time can enable the traveler to plan ahead and not get caught without sufficient funds for a weekend. All international airports in Mexico have a branch bank where the traveler can exchange money easily upon arrival. Money exchange can also be accomplished at hotels, but the rate of exchange is usually significantly lower than at the banks.

Another area that the North American businessperson accustomed to

an 8:00-5:00 schedule may find disconcerting is the customary workday in Mexico. Executives often begin work at 10:00 A.M. and stop for a leisurely lunch around 2:00 or 3:00 P.M. They return to work around 4:00 in the afternoon and usually work until at least 7:00 in the evening. It is not uncommon for them to work Saturdays as well. The North American is likely to react strongly to the office being closed between 2:00 and 4:00 in the afternoon, often without understanding that it was open from 12:00-1:00, when it would have been closed in the States, and that the office will open again at 4:00 P.M. Many North Americans see this time frame as a sign of inefficiency, while to the Mexican it is a lifestyle which is customary and comfortable.

Do's and Don'ts

Persons interviewed mentioned several points which they felt novice businesspeople should know to make first steps into the Mexican business scene a little easier. Knowledge of basic social practices could effectively prevent misunderstandings caused by unconsciously offending a Mexican associate.

A North American male in Mexico should remember to offer his hand on meeting and departing and learn to give the *abrazo* or embrace in the proper manner once friendly relations are established. If this process is overlooked, one risks offending or being considered rude.

North Americans should follow the lead of their Mexican associates in a social setting. They should approach entertainment situations cautiously, taking cues from others as they go. Contrary to custom in the United States, it is generally not acceptable to ask another man's wife to dance.

The value of consulting accountants and lawyers knowledgeable of the Mexican situation should not be underestimated. One person interviewed mentioned that there are many such firms in Mexico known to the United States Department of Commerce and the American Bar Association. This businessman also noted that a number of international accounting companies have Mexican branches, such as Price-Waterhouse and Haskins-Sells. In general, these firms are a bit more expensive, but offer a point of view lacking in wholly Mexican or wholly North American firms.

Things to Know

In preparing North Americans to travel to Mexico for the first time, alert them to certain practices which may be a source of confusion. The following list may help clarify some additional situations that create problems:

1. Airport tax is paid by everyone—Mexican and foreigner alike. As this particular tax is not paid in U. S. airports, travelers are frequently confused and question this practice.
2. Return flights from Mexico must be confirmed at least twenty-four hours before departure.
3. It is recommended that the traveler drink only purified water.
4. Leisurely dining is an accepted part of the Mexican lifestyle. In many areas, the main meal of the day is taken between the hours of 2:00 P.M. and 4:00 P.M.
5. Although stands in the streets and marketplaces are tempting, it is best for the traveler to eat only in recommended restaurants. There are many superb dining establishments which can compete with some of the best in the world at amazingly attractive prices.
6. A 15% tax shown on the sales receipt as I. V. A. (*Impuesto al Valor Agregado*) is a value added tax that is charged on most purchases.
7. Many waiters, waitresses, bellboys, porters, and other service personnel depend on tips for their livelihood. In restaurants 15%-20% of the bill (before I. V. A. is added) is the accepted gratuity. Because of low salaries it is customary to tip many people we do not tip in the United States—ushers, gas station attendants, customs personnel, chambermaids, etc.
8. It is wise to ask taxi fare before entering the cab, but taxis are a bargain in Mexico as compared with the United States.
9. A local telephone call can be made with a twenty centavo piece known as a *veinte*. Long-distance calls are best made from specified centers and often take longer to process than in the United States.
10. The first floor of a building is the *planta baja* or *PB* on the elevator button. The floor usually considered to be the second floor in the United States is the "first floor" in Mexico.

11. The system of surnames can be confusing. The traveler should know that a man's principal surname is the first of the two he uses. If one has written to Sẽnor Gonzales-Moreno, Gonzales is the name to use when looking up his name in the telephone book.
12. When purchasing items in a store, shoppers may be given a slip of paper indicating the amount of the purchase which they take to the cashier. The store clerk will carry the purchase to the cashier's counter. Shoppers are given wrapped packages after they have paid.

Conclusion

Throughout the interviews, informants repeatedly emphasized the importance of two basic concepts. The first was a positive attitude. If North Americans come to Mexico with positive attitudes toward Mexicans and Mexico, they will convey a sense of mutual respect that will facilitate business relationships. The second concept emphasized was acceptance. North Americans who accept the differences in customs and business practices they encounter as valid for Mexico, and learn to operate within the Mexican system find that this is the key to success.

Notes

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1. Taken from an interview with Alan Rogers of the U.S. Consulate in Guadalajara on July 5, 1983.
2. Taken from an interview with Robert D. Lamont of Allen W. Lloyd y Asociados, S.A.
3. Adolf B. Horn, Jr. "Mexico Update 1981—Opportunities for Participation," Address at Houston Seminar, February 20, 1981.
4. "Citizens Seeking Understanding of National Development Plan," *Lloyd's Mexican Economic Report*, July, 1983, p.1.

13
Developing Financial Resources for Foreign Language Classrooms: Advice for Beginners

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Introduction

These are not the easiest of times for foreign language teachers. No one doubts that other times have been economically worse, but today's foreign language teacher is faced with increased demands for "excellence" and continuing budget cuts prompted by current economic trends. "Can you not attain excellence without money?", one may ask. Undoubtedly. Money is not a *sine qua non* for excellence, but it certainly helps foreign language teachers make the best possible use of the creative talent available. The purpose here is to discuss ways to bring extramural funds to the local foreign language program by preparing written proposals to grantmaking agencies in private and public sectors of the economy.

The first decision is what to propose, the second is the kind of funding mechanism best suited to the selected proposal. Deciding specifically what to propose is sometimes made easier by guidelines provided by the funding agency. This is especially true of federal agencies. More often than not, however, the decision is a local one. It may start with a wish list. Make a list of ideas for improvement of your language program that might be carried out if only funds were available for staff, materials, and the like. Concentrate especially on ideas that will not require constant outside funding—those likely to become part of regular internal funding, or those which will avoid a need for several subsequent years of funding. The next

step is to engage in brainstorming. By calling colleagues to a meeting whose principal rule is that negative or judgmental comments are not permitted, you can generate new ideas. Of course, minutes or a tape recording of the session will be helpful as you begin to write.

The result of brainstorming will also be of value in determining which funding mechanism to seek. A one-time need for equipment might be met by a gift from a philanthropic foundation. An extended program, possibly a research or demonstration project, might be assisted by a governmental or private grant. Beginners might even be seeking a contract as a result of their deliberations. This funding mechanism is sometimes applicable when the specific work called for by a governmental agency in *Commerce Business Daily* announcements matches the results of local deliberations. Contact the Department of Commerce in Washington or a city library to locate this publication.

Elements of a Proposal

With project and funding source appropriately matched, the next step is to describe the project. The description must answer at least four questions. First, it must state what clearly identified benefits will be derived from the proposed project. Some portion of the description of objectives should be behavioral in nature. Behavioral objectives alone may fail to describe all of a given project, but omitting them leaves reviewers without an explanation of exactly what the grantmaking agency is going to get for its money and how the grantee may be held accountable for achievement.

Second, a proposal must appropriately describe resources available and those needed. Needed resources are easily described; just refine a wish list generated by a brainstorming session. It is vitally important to justify each inclusion. Reviewers will want assurance that nothing requested is unrelated to the proposed project. The available resources are often insufficiently described. Proposers frequently fail to detail the most positive features of their particular programs or schools. For example, people tend to overlook strong administrative support of a program, awards (such as AAT contest prizes) won, existing equipment, and professional achievements of faculty members. All of these require analysis and description. It might be advisable to schedule a brainstorming session to help generate

a list of existing resources that make your school an ideal home for a particular project.

Third, procedures must be clearly detailed. The proposer must describe the ways resources will be employed to accomplish the objectives. Of equal importance is a timeline chart which gives estimated completion times for each part of the project. Reviewers will look for procedural plans that fit with other elements of the proposal. So they will want assurance that the procedures are logical extensions of objectives and resources and are, therefore, likely to succeed.

Finally, a proposal must contain a plan for evaluation. That is, proposers must suggest ways that the grantmaking agency can determine the project's success. Two kinds of evaluation should be proposed. First, an evaluation of the product must be included, and most commonly this is quantitative in nature. The more sophisticated of these require more assistance than this paper can provide, but in some cases they may not be essential. A product evaluation must also include qualitative aspects. One way to accomplish that is by budgeting for an evaluation by a group of experts who have no relationship with the grantee. These people can detail qualitative aspects in their written reports. Guba and Lincoln's *Effective Evaluation* (Josey-Bass, 1981) provides additional ways.

Second, attention should also be paid to evaluation of the processes used in carrying out the project. The "trail of paper" normally generated by any project needs to be culled and preserved to demonstrate how the proposed process was carried out. This is important regardless of the nature of the product.

Resources

Writing a proposal for any kind of project in the context of any funding mechanism requires information. Some schools and colleges have an expert in proposal writing on their respective staffs. Perhaps the only difference between such experts and the neophyte proposal writer is information. Information is available to anyone who has the inclination to seek it. Some may cost money, but much is always available from any public or school library that has an interlibrary loan agreement. Information about federal agencies, private and corporate foundations, and corporate donations programs is available. Below are a few of the better known

sources. (Most are available in print format as well as on tape for use by computers. A prospective grant application writer could even use a home computer to get access to this information by paying subscription fees to the appropriate data base vendor. Dialog Information Services, Inc., phone 1-800-227-1927, is probably the largest of these.)

The *Catalog of Federal Domestic Assistance* is the most thorough and up-to-date listing of government assistance programs. It lists grant programs along with all other kinds of federal assistance including, for example, extension services to loan slides from the National Gallery of Art to schools and libraries across the nation. The catalog is issued annually and supplemented periodically through the year. In 1983, it cost $32 and is available in most public libraries.

The *Federal Register* is a daily accumulation of federal announcements that includes specific information on grant programs along with other daily official notices made by government agencies. Most libraries have it. An annual subscription is $300 and it can be searched by computer. Both the *Federal Register* and the *Catalog of Federal Domestic Assistance* are available from the United States Government Printing Office, Superintendent of Documents, Washington, DC 20402.

It can be difficult to telephone the specific federal agency you need to contact. While there are locator services for each of the major agencies, there are also private directories of federal agencies which may work better than the locator services. Two of these are the *Federal Yellow Book* and *The Congressional Yellow Book* which are available at $130 and $45 respectively from *The Washington Monitor*, 1301 Pennsylvania Avenue, N.W., Suite 1000, Washington, DC 20004.

Two grant information newsletters available are *Federal Research Report* ($95 per year from Business Publishers, Inc., 951 Pershing Drive, Silver Spring, MD 20910) and *Grants and Contracts Weekly* (Capitol Publications 1300 N. 17th Street, Arlington, VA 22209).

The above information sources along with regular mailings from the agencies will improve one's familiarity with federal programs.

Information about private sector grantmaking is not as plentiful, but it is available. Private sector grantmakers do not have the same need for a constituency that public ones do. If no one applies to a federal agency, it will cease to exist. If no one applies to a private grantmaker, grants for tax purposes will be made anyway. While a federal agency has an obliga-

tion to distribute its money evenly in accord with openly publicized criteria, a private grantmaker could limit all its philanthrophy to one county in Southern Indiana. This may be seen as unfair in New York, but it certainly provides a special opportunity for the foreign language teachers of Ripley County, Indiana. There are many such geographically limited grantmakers across the nation. Competition and odds for success are less important in applying for private monies than they are in applying for public funds.

Two of the best sources of information on private funds are The Foundation Center (888 Seventh Avenue, New York, NY 10106) and The Taft Corporation (5125 MacArthur Boulevard, N.W., Washington, DC 20016). The Foundation Center is supported by philanthropists and provides a large number of inexpensive information services. These include *The Foundation Directory* and *Foundation Fundamentals*, an indispensable primer that provides much information not included here. The Foundation Center has cooperated to establish a center of information on private grantmaking in nearly 150 major libraries across the country.

The Taft Corporation is a profit-making group that publishes guides and monthly reports that no sizable grant information collection should be without.

Finally, The Grantsmanship Center, 1031 South Grand Avenue, Los Angeles, CA, provides workshops and seminars on grant application writing.

The key to seeking direct assistance from corporations is to deal with those that have facilities in your own town. These are the ones most likely to be helpful.

Printed and computerized resources are important. As noted, they tend to make the difference between the expert and the novice. There are other sources of information to be sought, however. Language teachers who have no professional grant writing help available in their schools should contact the grants office of the nearest university. The coming trend in the funding of education is the establishment of programs that link schools and colleges. For that reason alone, if not for more idealistic ones, these offices may be interested in assisting nonuniversity teachers. Of course, this should be done by teachers only with administrative approval. Similarly, university faculty members may be interested in helping.

Conclusion

It is by no means easy to develop new financial resources for language teaching programs. Neither is it an absolute requirement for survival. Still it is not impossible and it is enjoyable to see a program grow beyond the financial limits of your own school. Success requires optimism, enthusiasm and, above all, perseverance. If you have these along with interest in trying your hand at grantsmanship, you owe it to yourself to try. You'll find it well worth your time and effort.

NTC/ACTFL PROFESSIONAL MATERIALS

ACTFL Review, *published annually in conjunction with the American Council on the Teaching of Foreign Languages.*

Teaching for Proficiency: the Organizing Principle, ed. Higgs, Vol. 15 (1983)
Practical Applications of Research in Foreign Language Teaching, ed. James, Vol. 14 (1982)
Curriculum, Competence and the Foreign Language Teacher, ed. Higgs, Vol. 13 (1981)
Action for the '80s: A Political, Professional, and Public Program for Foreign Language Education, ed. Phillips, Vol. 12 (1980)
The New Imperative: Expanding the Horizons of Foreign Language Education, ed. Phillips, Vol. 11 (1979)
Building on Experience—Building for Success, ed. Phillips, Vol. 10 (1978)
The Language Connection: From the Classroom to the World, ed. Phillips, Vol. 9 (1977)
An Integrative Approach to Foreign Language Teaching: Choosing Among the Options, eds. Jarvis and Omaggio, Vol. 8 (1976)
Perspective: A New Freedom, ed. Jarvis, Vol. 7 (1975)
The Challenge of Communication, ed. Jarvis, Vol. 6 (1974)
Foreign Language Education: A Reappraisal, eds. Lange and James, Vol. 4 (1972)
Foreign Language Education: An Overview, ed. Birkmaier, Vol. 1 (1969)

Other NTC/ACTFL Books

Award Winning Foreign Language Programs: Prescriptions for Success, Sims and Hammond
Living in Latin America: A Case Study in Cross-Cultural Communication, Gorden
Teaching Culture: Strategies for Intercultural Communication, Seelye

Central States Conference Proceedings

Published annually in conjunction with the Central States Conference on the Teaching of Foreign Languages.

Strategies for Foreign Language Teaching: Communication • Technology • Culture, ed. Westphal (1984)
The Foreign Language Classroom: New Techniques, ed. Garfinkel (1983)
ESL and the Foreign Language Teacher, ed. Garfinkel (1982)
A Global Approach to Foreign Language Education, ed. Conner (1981)
New Frontiers in Foreign Language Education, ed. Conner (1980)
Teaching the Basics in the Foreign Language Classroom, ed. Benseler (1979)
Teaching for Tomorrow in the Foreign Language Classroom, ed. Baker (1978)
Personalizing Foreign Language Instruction: Learning Styles and Teaching Options, ed. Schulz (1977)
Teaching for Communication in the Foreign Language Classroom, ed. Schulz (1976)
The Culture Revolution in Foreign Language Teaching, ed. Lafayette (1975)
Careers, Communication & Culture in Foreign Language Teaching, ed. Grittner (1974)
Student Motivation and the Foreign Language Teacher, ed. Grittner (1973)

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